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PARSIFAL

Music Drama in Three Acts

by

Richard Wagner

English Version by
STEWART ROBB

ED. 2850

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G. SCHIRMER
New York / London

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PARSIFAL

The idea of a music drama based on the legend of Parsifal and the knights of the Holy Grail occurred to Richard Wagner as early as 1846, when he was working on *Lohengrin*, the score that launched his career as the leading German opera composer of the Nineteenth Century. The Swan Knight Lohengrin is in fact the son of Parsifal, and during his farewell aria to his bride, Elsa, he describes the temple of the Grail at Monsalvat. Wagner completed *Parsifal*, his last work, in 1882. It is considered by many to be the ultimate development of the composer's lifelong struggle to mate text, music and action into an indivisible whole, the *Gesamtkunstwerk*. Because of the music drama's sacred nature, it is held by many to be much more than a mere theatrical entertainment.

The primary source for *Parsifal*, which he termed a *Bühnenweihfestspiel* (stage-consecrational-festival-play), came from the epic medieval poem *Parzival* by Wolfram von Eschenbach (1170-1220), who appears as a character in the composer's *Tannhäuser*. It is thought that Eschenbach took his material from the *Legends of the Grail* (1180) by the French trouvère Chrétien de Troyes. Although *Parsifal* embodies both Buddhist and Christian doctrine, its basic message remains universal: enlightenment through compassion brings salvation. This theme stands in contrast to such earlier Wagner works as *Der Fliegende Holländer*, *Tannhäuser* and *Tristan und Isolde* in which salvation is gained through a selfless woman's love.

Wagner ordained that *Parsifal* be staged only in Bayreuth, at his own theater; only here, he felt, could a proper production of the work be insured. The music drama was first seen there on July 26, 1882, six months before the composer's death. In spite of Wagner's wishes, Heinrich Conried decided to present the work during his first season as general manager of the Metropolitan Opera in 1903. Protests raged on both sides of the Atlantic, and Wagner's widow Cosima brought the issue to court. Ultimately Conried won his battle and the Metropolitan's version — conducted by Alfred Hertz and starring Milka Ternina, Alois Burgstaller and Anton Van Rooy as Kundry, Parsifal and Amfortas — was hailed by the critics as superior to Bayreuth's. After this, *Parsifal* entered the repertory of many other theaters, and despite its extreme length and philosophical nature, is seldom absent from the boards. In New York, at the Metropolitan, it has become a traditional part of the Easter season.

THE STORY

ACT I. Gurnemanz, knight of the brotherhood of the Holy Grail, rises from sleep with his two young esquires in a forest near the castle of Monsalvat in the Spanish Pyrenees. Two other knights arrive to prepare a morning bath for the ailing monarch, Amfortas, who has an incurable wound. They are interrupted by Kundry, an ageless woman of many guises, who rushes in wildly with balsam for Amfortas. The king and his suite now enter, accept the gift and proceed to the nearby lake. Gurnemanz tells his companions how a beautiful woman betrayed Amfortas into the hands of Klingsor, a sorcerer who, when denied admittance to the brotherhood, was able to seize the sacred spear from the king and inflict upon him a wound that can be healed only by a guileless fool. Suddenly a swan falls to the ground, an arrow in its breast. The knights drag in a youth, Parsifal, whom Gurnemanz gently rebukes for his foolhardy act. The boy flings away his bow and arrows in shame but cannot explain his conduct or even state his name. Kundry arises to tell the youth's history: his father Gamuret died in battle; his mother Herzeleide reared the boy in the forest, but now she too is dead. As Kundry falls in a trance, the knights carry Amfortas' litter back from the lake. Gurnemanz leads Parsifal away to the castle of the Grail, hoping the youth may be the guileless fool.

In the lofty Hall of the Grail, Amfortas is surrounded by his knights, who prepare for the ritual of the Lord's Supper. The voice of the king's father, the aged Titurel, bids him uncover the holy vessel and proceed, but Amfortas at first hesitates, his anguish rising in the presence of the blood of Christ. At length Titurel orders the esquires to uncover the chalice, which casts its glow about the hall. As the bread and wine are offered, an invisible choir is heard from the height of the dome. Parsifal, who has remained mute through the ceremonies, understands nothing — but when Amfortas cries out in pain he clutches his heart. Although Gurnemanz angrily drives the boy away, a voice reiterates the prophecy.

ACT II. Seated in his dark tower, Klingsor summons Kundry to seduce Parsifal; having secured the spear through Amfortas' weakness, he now wishes to inherit the Grail. Kundry, who hopes for redemption, protests in vain.

The scene changes to a magic garden, where Parsifal is surrounded by Flower Maidens who beg for his embrace. He resists them and they disappear. In their place is Kundry, transformed into a beautiful siren, who woos him with tender memories of his childhood and mother. As she breaks down his resistance and offers a passionate kiss, the youth recoils; at last he understands the mystery of Amfortas' wound and his own mission. Kundry now tries to lure him through pity for the weary life she has led ever since she laughed at Christ on the Cross, but again she is repulsed. In desperation she calls on Klingsor for help. The magician appears on the rampart and hurls the sacred spear at Parsifal, who catches it and makes the sign of the cross. The castle falls into ruins. "You will know where to find me," Parsifal tells Kundry.

ACT III. Gurnemanz, now a hermit and grown very old, finds the penitent Kundry lifeless and exhausted in a thicket near his little hut. As he revives her, a strange knight in full armor approaches across the sunny meadow. Gurnemanz recognizes Parsifal and hails his sacred spear, whereupon the knight describes his weary wanderings in search of Amfortas and the Grail. Gurnemanz removes Parsifal's armor; Kundry washes his feet. In return he baptizes her, then exclaims at the beauty of the spring fields. The hermit replies that this is the spell of Good Friday. The tolling of distant bells announces the funeral of Titurel. Solemnly they walk to the castle.

The communion table has vanished from the Hall of the Grail. No longer able to uncover the chalice, Amfortas begs the knights to end his anguish with death. But a new leader is at hand. Parsifal touches Amfortas' breast with the sacred lance and heals the wound. Raising the sacred cup aloft, he accepts the homage of the knights as their new king. Kundry falls, dying. The brotherhood has been redeemed.

Courtesy of Opera News

CAST OF CHARACTERS

GURNEMANZ	<i>Bass</i>
KUNDRY	<i>Soprano</i>
AMFORTAS	<i>Baritone</i>
PARSIFAL	<i>Tenor</i>
TITUREL	<i>Bass</i>
KLINGSOR	<i>Bass</i>
FIRST KNIGHT	<i>Tenor</i>
SECOND KNIGHT	<i>Baritone</i>
FIRST ESQUIRE	<i>Soprano</i>
SECOND ESQUIRE	<i>Mezzo-soprano</i>
THIRD ESQUIRE	<i>Tenor</i>
FOURTH ESQUIRE	<i>Tenor</i>
A VOICE	<i>Mezzo-soprano</i>

Flower Maidens, Brotherhood of the Knights, Esquires and Boys.

SYNOPSIS OF SCENES

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PARSIFAL

RICHARD WAGNER

Vorspiel.

Prelude.

Sehr langsam.
sehr ausdrucksvoll

PIANO.

p *f* *p* *più p*

pp

P.

sempre Ped.

p *ausdrucksvoll*

cresc.

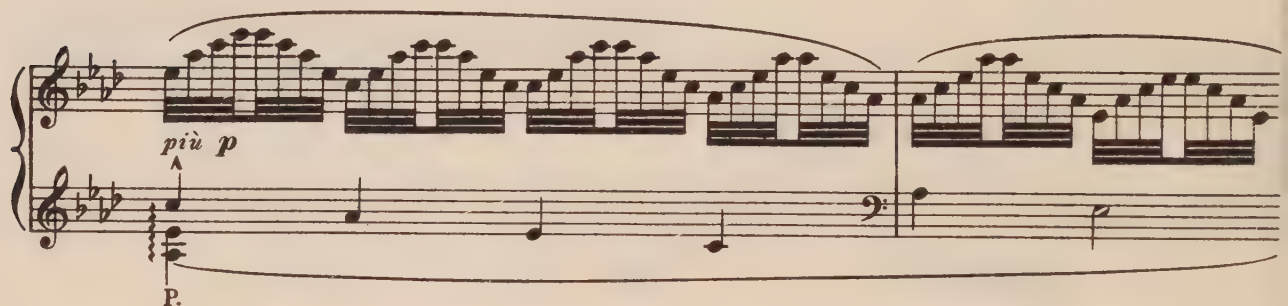
+



First system of musical notation. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff begins with a forte (*f*) dynamic and a piano (*P.*) marking. It includes a *dim.* (diminuendo) instruction. A plus sign (+) is positioned below the staff.



Second system of musical notation. The upper staff continues the rapid sixteenth-note pattern. The lower staff includes a piano (*P.*) marking and a *più p* (pianissimo) instruction. A plus sign (+) is positioned below the staff.



Third system of musical notation. The upper staff continues the rapid sixteenth-note pattern. The lower staff includes a piano (*P.*) marking and a *più p* (pianissimo) instruction. A plus sign (+) is positioned below the staff.



Fourth system of musical notation. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff includes a *pp* (pianissimo) dynamic and a *sempre Ped.* (sempre pedale) instruction. A plus sign (+) is positioned below the staff.



Fifth system of musical notation. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff includes a *pp* (pianissimo) dynamic and a *p* (piano) dynamic. A *cresc.* (crescendo) instruction is present. A plus sign (+) is positioned below the staff.

sf dim. - - - p *sf* *pp*

P.

sempre Ped.

p ausdrucksvoll

cresc. - - - f

dim. - - -

P.

First system of musical notation. The right hand features a rapid, ascending and descending scale-like passage. The left hand provides a steady accompaniment. Dynamics include *più p* and *dim.*. Pedal points are marked with 'P.' and '+'.

Second system of musical notation. The right hand continues the scale-like passage. The left hand has a more active role. Dynamics include *pp*. Pedal points are marked with 'P.' and '+'.

Third system of musical notation. The right hand features a series of triplets. The left hand has a more active role. Dynamics include *pp*. Pedal points are marked with 'P.' and '+'.

Fourth system of musical notation. The right hand features a series of triplets. The left hand has a more active role. Dynamics include *p*, *f*, and *pp*. Pedal points are marked with 'P.' and '+'.

Fifth system of musical notation. The right hand features a series of triplets. The left hand has a more active role. Dynamics include *ff dim.*, *p*, and *ff*. Pedal points are marked with 'P.' and '+'.

Sixth system of musical notation. The right hand features a series of triplets. The left hand has a more active role. Dynamics include *dim.*. Pedal points are marked with 'P.' and '+'.

The musical score consists of six systems of staves. The first system includes markings for *p* (piano), *u.c.* (unaccompanied), and *t.c.* (triplets). The second system features *poco cresc.* (poco crescendo). The third system includes *poco f* (poco fortissimo), *cresc.* (crescendo), and *ff* (fortissimo), with a *(trem.)* (tremolo) marking in the bass staff. The fourth system is marked *ff* throughout. The fifth system includes *dim.* (diminuendo) and *più p* (più piano). The sixth system includes *pp* (pianissimo), *(trem.)* (tremolo), *sempre pp* (sempre pianissimo), and *ausdrucksvoll* (expressive).

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various dynamics, articulations, and performance instructions.

- System 1:** Starts with *pp(trem.)* in the treble and *p* in the bass. Dynamics include *sf* and *più p*. There are several *P.* (Piano) markings with a cross symbol.
- System 2:** Features *pp* in the treble and *p* in the bass. Dynamics include *sf* and *cresc. sf dim.*. There are *P.* markings with a cross symbol.
- System 3:** Features *pp* in the treble and *ppp* in the bass. Dynamics include *sf* and *p*. There are *P.* markings with a cross symbol.
- System 4:** Features *sf* in the treble and *p* in the bass. Dynamics include *f*, *dim.*, and *p*. There are *P.* markings with a cross symbol.
- System 5:** Features *p* in the treble and *p* in the bass. Dynamics include *dim.*. There are *P.* markings with a cross symbol.
- System 6:** Features *molto cresc.* in the treble and *p* in the bass. There are *P.* markings with a cross symbol.

etwas gedehnt.

First system of musical notation. The treble staff features a melodic line with slurs and trills, marked with a forte *f* dynamic. The bass staff provides harmonic support with chords and single notes, marked with a piano *p* dynamic. A *dim.* (diminuendo) marking is present over the bass staff. Pedal points are indicated by 'P.' and a cross symbol.

Second system of musical notation. The treble staff continues the melodic development with slurs. The bass staff features a steady eighth-note accompaniment. Dynamics include *più p* and *sempre*. Pedal points are marked with 'P.' and a cross symbol.

Third system of musical notation. The treble staff has a melodic line with a trill. The bass staff features a rhythmic accompaniment. Pedal points are marked with 'P.' and a cross symbol.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff features a rhythmic accompaniment. Dynamics include *pp* and *ppp*. Pedal points are marked with 'P.' and a cross symbol.

Fifth system of musical notation. The treble staff features a complex melodic line with slurs and trills. The bass staff features a rhythmic accompaniment. Dynamics include *sempre pp*, *più pp*, and *ppp*. Pedal points are marked with 'P.' and a cross symbol. A *P. u.c.* (Pedal unaccompanied) marking is present.

(Der Vorhang
öffnet sich.)
(The curtain opens.)

Erster Aufzug.

First Act.

Scene. — Im Gebiete des Grals. — Wald, schattig und ernst, doch nicht düster. Eine Lichtung in der Mitte. Links aufsteigend wird der Weg zur Gralsburg angenommen. Der Mitte des Hintergrundes zu senkt sich der Boden zu einem tiefer gelegenen Waldsee hinab. — Tagesanbruch.

Gurnemanz (rüstig greisenhaft) und zwei Knappen (von zartem Jünglingsalter) sind schlafend unter einem Baume gelagert. — Von der linken Seite, wie von der Gralsburg her, ertönt der feierliche Morgenweckruf der Possenen.

Scene. — In the Grail's domain. — Forest deep and shady, but not gloomy. A glade in the centre. L. rises the way to the Castle. The ground sinks down at the back to a deep-set forest lake. — Day-break.

Gurnemanz (elderly but vigorous) and two youths, Esquires of the Grail, are lying asleep under a tree. A solemn awaking call is given out by trombones, L, as though resounding from the Castle.

GURNEMANZ.

(erwachend und die Knaben rüttelnd.)
(waking and rousing the Esquires.)

Das vorige Zeitmass: langsam.

(Bläser auf der Bühne.)
(Wind instr. on the stage.)

He! Ho! Wald-hü-ter ihr, Schlaf-hü-ter mit-
Hey! Ho! Wood-keep-ers there! Sleep-keep-ers more

f tenuto

ff

dim.

p

(Die beiden Knappen springen auf.)
(The two Esquires spring up.)

sam-men, so wacht doch min-dest am Mor-gen.
like-ly! A-wake at least with the morn-ing!

p

Hört ihr den Ruf? Nun dan-ket Gott, dass ihr be-ru-fen ihn zu hö-ren
There is the call. Give thanks to God that you are priv-i-leged to hear it!

P.

+

GURNEMANZ.

(Er senkt sich mit den Knappen auf die Knie und verrichtet mit ihnen gemeinschaftlich
(He kneels with the Esquires, and together they silently offer up their morning prayer.)

f *p* *u. c.*

stumm das Morgengebet.)

(Auf der Bühne.)
(On the stage.)

più p *p* *dim.*

(Sie erheben sich langsam.)
(They slowly rise.)

pp *più p* *p* *t.c.* +

GURNEMANZ.

Mässig bewegt. Jetzt auf, ihr Kna-ben! Seht nach dem Bad.
Now up, young fel-lows; see to the bath!

stacc.

(Er blickt nach links in die Scene.)
(He looks off L.)

Zeit ist's des Kö-nig's dort zu harren. Dem Siechbett
Time now to wait there for your master. The sick-bed

p marcato

(Zwei Ritter treten auf.)
(Two Knights enter.)

das ihn trägt, vor-aus seh' ich die Bo-ten schon uns nah'n!
bear-ing him is near: I see the her-alds com-ing now.

espress.

poco cresc.

Heil euch! — Wie geht's Amfortas heut? Wohl früh ver-langt' er nach dem Ba-de das
Hail there! — How fares the King to-day? He seeks his heal-ing bath quite early. The

mf

dim.

p

p

GURNEMANZ.

11

Heil-krant, das Ga-wan mit List und Kühnheit ihm ge-wann, ich wäh-ne, dass es Lind'- rung
bal - sam - which Ga-wain with skill and bold-ness won for him I trust it helped to ease his

schuf?
pain?

2^e RITTER.
2nd KNIGHT.

Das wäh - nest du, der doch al - les weiss?
You on - ly trust, you who know the truth?

Ihm kehr - ten seh-ren-der nur die Schmerzen bald zu-rück:
Am - for - tas' pains soon re - turned, and keen - er than be - fore.

schlaf - los von star-kem Bres-ten, be-fahl er eif - rig uns das Bad.
Sleep - less, from sheer ex - haus-tion, he urged us get the bath pre-pared.

(das Haupt traurig senkend)
GURNEM. *sinking his head sadly*

Tho - ren wir, auf Lind²-rung da zu hof-fen, wo ein - zig Hei - lung
 Fools — are we, to hope to ease his tor-ment, where on - ly heal - ing

più p *pp*

P. +

lin-dert! Nach al-len Kräu-tern, al-len Trän-ken forsch und jagt weit durch die
 eas-es! For ev-ery sim-ple, ev-ery po-tion, seek and hunt through-out the

Etwas belebend.

p *mf* *cresc.*

rall.

Welt: ihm hilft nur ei-nes, nur der Ei - nel
 world. There's but one healing, but one Heal - er!

2^{te} RITTER.
 2nd KNIGHT.

Wieder zurückgehend.

So nenn' uns den!
 Then give his name!

sf *p*

(Die beiden Knapen haben sich dem Hintergrunde
 zugewendet und blicken nach rechts.)

(turning away with the first Esquire to the back,
 and looking off R.)

1^{te} KNA. Sopr.
 1st ESQ. Sopr.

2^{te} Knappe. Alt.
 2nd ESQUIRE. Alto.

GURNEM. (ausweichend)
 (evasively)

Seht dort, die wilde Rei-ter-in! Heil! Wie
 See there! The wom-an rid - ing wild! Hey! The

Sorgt für das Bad!
 Look to the bath!
 Schneller.

cresc. *fp* *fp* *fp*

1^r KNA. Sopr.
1st ESQ. Sopr.

flie - - - gen der Teu - fels-mäh-re die Mäh - - - nen!
mane of her dev - il's mare is fly - - - ing!

2^r RITTER.
2nd KNIGHT.

Ha!
Ha!

fp *fp* *p*

1^r RITTER.
1st KNIGHT.

2^r RITTER.
2nd KNIGHT.

Die bringt wohl wicht' - - - ge
No doubt with weight - - - y

Kun - dry dort?
Kun - dry there?

cresc.

1^r RITTER.
1st KNIGHT.

Kun - de?
tid - ings.

2^r KNAFFE.
2nd ESQUIRE.

Die Mäh - re
The mare is

f *p* *f* *p* *f* *p* *f* *p*

2^r KNA.
2nd ESQ.

1^r KNA.
1st ESQ.

2^r KNA.
2nd ESQ.

1^r KNA.
1st ESQ.

taumelt. Flog sie durch die Luft? Jetzt kriecht sie am Boden hin. Mit den Mähnen fegt sie das
reel-ing. Did she fly through air? She's skim - ming a-long the ground. And her mane is sweep-ing the

p *cresc.* *poco f* *p* *cresc.*

1^r KNAPPE. (Alle blicken lebhaft nach der rechten Seite.)
 1st ESQUIRE. (They all eagerly look off R.)

Moos.
moss.

2^r RITTER.
 2nd KNIGHT.

Da schwingt sich die Wil - de her - ab.
 The wild wom-an flings from her horse.

P. + P. +

(Kundry stürzt hastig, fast taumelnd herein. Wilde Kleidung, hoch geschürzt; Gürtel von Schlangenhäuten lang herabhängend; schwarzes in losen Zöpfen flatterndes Haar; tief braun-röthliche Gesichtsfarbe; stechende schwarze Augen, zuweilen wild aufblitzend, öfters wie todesstarr und unbeweglich.)

(Kundry rushes hastily in, almost staggering. She wears a wild garb, and a snakeskin girdle with long hanging ends; her black hair is loose, her complexion deep red-brown, her eyes dark and piercing, sometimes flashing wildly, more often fixed and staring.)

KUNDRY. (sie eilt auf Gurnemann zu und dringt ihm ein kleines Krystallgefäß auf.)
 (hastening up to Gurnemann, and forcing into his hand a small crystal vial.)

Hier!
 Here!

GURNEMANZ.

Nimm du! —
Take this!Bal-sam...
Bal-sam!Wo-her brach-test du diess?
But where did you get it?*poco cresc.**dim.**p*

KUNDRY.

Von wei-ter her als du den-kenkannst: hilft der Balsam nicht, A - ra - bi-a
 From far-ther off than your thoughts can dream. Should the bal-sam fail, all Ar - ab-y

*Etwas langsamer.**p*

(Sie wirft sich an den
 (She throws herself on

birgt dann nichts mehr — zu sei-nem Heil. — Fragt nicht wei-ter! Ich bin
 then holds noth-ing — to help his cure. Ask no fur-ther! I am

*Wieder wie zuvor.**pp**p*

Boden.)
 the ground.)

mü - de.
 wea - ry!

Schwer, aber nicht gedehnt.

p
ausdrucksvoll

GURNEM. (hat sich von Kundry ab sogleich den Ankommenden zugewendet)
(at once turning towards the approaching company)

Er naht, sie brin-gen ihn ge - tra-gen.
He comes. They bear him on the lit-ter.

Oh weh'!
Oh woe!

Wie—
What—

— trag' ich's im Ge - mü - the, in sei - ner Mann - heit stol - - - zer
— sor - row pulls my heart-strings to see this king in bloom_____ of

Blü - the des sieg - reich - sten Ge - schlech - tes Herrn, als sei - nes
man - hood, once rul - er — of a con - q'ring race, ad - mit - ting

(Die Knappen halten an
und stellen das Siech-
bett nieder.)

(Zu den Knappen)
(To the Esquires)

(The Esquires pause and
set down the litter.)

Siech-thum's Knecht — zu seh'n!
sick-ness. liege — and lord!

Be-hut-sam! Hört, der Kö-nig stöhnt.
Be care-ful! Hear, the mas-ter groans.

AMFORTAS (erhebt sich ein wenig)
(raising himself a little)

Recht so! — Habt Dank! — Ein we-nig
Right! So! — My thanks! A lit-tle

p *più p* *pp*

Rast. rest! Nach My

p *sf*

wil - der Schmer - zens-nacht — nun
night of pain has fled, — my

più p *3* *dolcissimo* *pp*

Wal - - - - - des Mor - - - - - gen-pracht!
morn - - - - - ing joy — has come!

poco cresc. *p sehr ruhig.*

P. + P. +

Im The

sempre dolce ed espress.

P. + P. + P. +

heil' - - - gen See wohl labt mich auch die
sa - - - cred lake's cool waves will al-so

P.

Wel - le: es staunt das Weh', die
help me, will stint my woe. The

p

p

Schmer - zens-nacht wird hel - le.
night of pain will light - en!

p

piu p

morendo

AMF.
Mässig.

19

Gawan!
Ga-wain!

2^e RITTER.
2nd KNIGHT.

Herr!
Sir!

Gawan weil-te nicht; da seines Heilkraut's Kraft, wie schwerer's auch er-
Ga-wain left a - gain; for when his heal-ing herb, ob-tained through toil some

Mässig.

p

run-gen, doch dei-ne Hoffnung trog, hater auf neu-e Sucht sich fort geschwungen.
ef- fort did but be- tray your hopes, he sallied forth a- gain up - on the ven - ture.

p

f

AMF.

Ohn' Ur- laub! — Mö-ge das er süh-nen, dass schlecht er Grals-ge-bo - te
With-out leave? May he then re- pent it, to keep so ill the Grail's com-

f

fp

cresc.

p

hält! — Oh we - he ihm, — dem trotzig Kühnen, wenn er in Klingsor's Schlin-gen
mand! Oh woe - to him, — so rash-ly val-iant, if he should fall in Kling - sor's

Etwas belebter.

sf

sf

fp

sf

AMF.

fällt!
toils!

So bre-che Kei - ner mir den Frie - den!
Let no one break my peace with prob - lems.

Ich har-re
I wait for

Wieder beruhigter.

f dim. - - - - - p

dess',
him,

der mir be - schie - den:
the prom - ised Sav - iour,

„durch Mit-leid wis-send“
“through pit - y, know-ing,”

Sehr mässig.

più p pp p pp

war's nicht so?
was't not thus?

„der rei - ne Thor.“ Mich
“The ho - ly fool” I

GURNEM.

Uns sagtest du es so.
You said that it was thus.

dünkt, ihn zu er - ken-nen: -
think Death is that sav-iour,

dürft' ich den Tod ihn nen-nen! -
did I but dare to name him!

Etwas belebter.

pp p

AMF.

Mässig.

GURNEM. (indem er Amfortas das Fläschchen Kundry's überreicht.)
(He hands Kundry's vial to Amfortas.)

Wo -
 Whence

Doch zu - vor
 Take of this:

ver - such es noch mit die - sem!
 and see if it will help you.

Mässig.

p

her dies heim - li - che Ge - fäss?
 came this cu - rious - look - ing flask?

Und wer ge -
 And who ob -

Dir ward es aus A - ra - bi - a her - ge - führt.
 Brought for your cure from Ar - ab - y's dis - tant land.

Belebt.

wann es?
 tained it?

Dort liegt's... das wil - de Weib... Auf Kundry! Komm!
 Right there... the wild - one - lies. Up, Kundry! Come!

Belebt.

*fp cresc.**fp dim.*

(Kundry weigert sich und bleibt am Boden.)
(Kundry refuses and remains lying on the ground.)

AMF.

Du — Kundry? —
 You, — Kundry?
 Sehr mässig.

Muss ich dir nochmals dan - ken, du rast - los scheu - e
 Am I a - gain to thank you, you tim - id, rest - less

*rall.**pp**zart und ausdrucksvoll**pp*

AMF.

Magd? soul? Wohlan, Well then! den I'll Bal - sam nun ver - such' ich noch: bal - sam brought for me,

poco cresc.

P. +

Lebhaft.

(unruhig und heftig am Boden sich bewegend.)

(moving restlessly and vehemently on the ground.)

KUNDRY.

Nicht Dank! Ha ha! _ Was wird es
No thanks! Ha, ha! How will that

es sei aus Dank für dei-ne Treu-e.
to show my thanks for such 'de - vo - tion.

Lebhaft.

p più p f p fp

hel - fen! _ Nicht Dank! Fort, fort _ in's Bad!
help one? No thanks! Go, go! Your bath!

rall.

fp p sf

(Amfortas giebt das Zeichen zum Aufbruch, der Zug entfernt sich nach dem tieferen Hintergrunde zu. — Gurnemanz, schwermüthig nachblickend, und Kundry, fortwährend auf dem Boden gelagert, sind zurückgeblieben. — Knappen gehen ab und zu.)

(Amfortas gives the signal for starting, and the procession moves away into the deep background. Gurnemanz remains looking sorrowfully after it. Kundry is still stretched on the ground. — Esquires pass to and fro.)

Wie zuvor: schwer.

f dim. p

P. +

dolce espressivo

p *dim.* *pp*

P. + P.

p *dolce*

P. + P. + P.

3^r KNAPPE. (Tenor.)3rd ESQUIRE.

He, Du da! Was liegst du dort wie ein wildes
Hey you there! Why lie you there like a brut-ish

p

P. + P. + P.

Etwas bewegt. ($\text{♩} = \text{♩}$.)

KUNDRY.

Sind die Thiere hier nicht hei - lig?
Are the beasts here then not ho - ly?

Thier?
beast?

Ja!
Yes!

Etwas bewegt. ($\text{♩} = \text{♩}$.)

sf *p* *mf* *cresc.* *fp*

P. +

3^r KNAPPE.
3rd ESQUIRE.

doch ob hei - lig du, das wis - sen wir grad' noch nicht.
But that you are so is some-thing we still don't know.

4^r KNAPPE. (Tenor)

4th ESQUIRE. (Tenor)

Mit ih - rem
Belebend. And with her

fp tr *cresc.* *p*

Zau - bersaft, wahn' ich, wird sie den Meister vollends ver - der - ben.
mag - ic brew, per - haps, she could cut off the life of our mas - ter.

p *p cresc.* *f* *p*

GURNEM.

zurückhaltend

Ruhig.

Hm! Schuf sie euch Scha - den je? —
Hm! Has she done harm to you?

Wann Al - les rath - los steht, wie
When we are all per - plexed, how

zurückhaltend

Etwas langsamer.

p *3* *3* *p*

kämpfenden Brüdern in fernste Län - der Kur - desei zu ent - sen - den und kaum ihr nur wisst, wohin? —
best to send tid - ings to far - off coun - tries, where our broth - ers are fight - ing, we hard - ly know where, what then?

sf *p*

GURNEM.

Wer, e - he ihr euch nur be-sinnt, stürmt und fliegt da - hin und zu-rück, der Botschaft pflegend mit
Who comes to your aid while you think, flies a - way, and straight-way is back, a mes-sage bear-er both

Treu' und Glück?
tried and true?

Ihr nährt sie nicht, sie naht euch nie,
She asks no food, and keeps a - way -

nichts hat sie mit euch ge -
noth - ing's in com-mon with

mein: - doch wann's in Ge-fahr der Hil-fe gilt, der
you. Yet when you need help, with dan-ger near, a -

El - fer führt sie schier durch die Luft,
fire with du-ty she flies through the air.

die nie euch dann zum Dan - ke
She nev-er e - ven asks your

GURNEM.

ruft. Ich wähne ist diess Schaden, so thät' er euch gut — ge — ra — then.
 thanks. If this is what is harm-ful, the harm-ful is what — is help-ful!

p *fp*

3^r KNAPPE.
3^rd ESQUIRE.

Doch hasst sie uns; — sieh' Just
 She hates us though. Just

f *fp* *f*

P *+* *σ*

nur wie — hä-misch dort nach uns sie blickt!
 see the — bale-ful glance she casts at us!

4th KNAPPE.
4th ESQUIRE.

Ei-ne Hei-din ist's, ein
 She's a hea-then, sure; a

p *cresc.* *p* *cresc.*

5 *σ* *σ*

zurückhaltend.

Mässig.

Zau — ber-weib.
 sor — cer-ess!

GURNEM.

Ja, ei-ne Ver — wünsch-te mag sie sein.
 Yes, pos-si-bly bur-denied with a curse.

zurückhaltend *Mässig.*

dim. *p*

P *+*

GURNEM.

Hier lebt sie hent;— vielleicht er - neut, zu büs - sen Schuld aus früh' - rem
Here let her live. She seems re - newed, re - pent - ing sin long since com -

sehr ausdrucksvoll

Le - - - ben, die dor - ten ihr noch nicht ver - ge - ben.
mit - - - ted, which at that time was not for - giv - en.

Belebend.

Uebt sie nun Buss'in sol - chen Tha - ten, die uns Ritterschaft zum Heil ge - rathen,
See, she a - tones in deeds of good - ness that both help and heal our no - ble knight - hood.

gut thut sie dann und recht si - cher - lich, die - net uns und hilft auch
Good are her deeds, and right, cer - tain ly: good for us, and good for
Etwas belebt.

3^r KNAPPE.
3rd ESQUIRE.

So ist's wohl auch jen' ih-re Schuld, die uns so man-che Noth ge-bracht?
But is it not she we should blame, she who has caused our want and woe?

(sich besin-nend.)
(recollecting.)

GURNEM.

sich.
her.

Ja, wann oft
Yes, man-y

fp *poco cresc.* *p*

lan-ge sie uns fer-ne blieb, dann brach ein Unglück wohl her-ein. Und lang' schon
times she ven-tures far a-way, and when she goes our woe be-gins. I knew her

p *più p* *p*

kenn' ich sie: doch Ti-tu-rel kennt sie noch län-ger. Der fand als er die
long a-go, but Ti-tu-rel knew her still long-er, who found—that time he
Etwas langsamer.

più p *pp* *pp* (trem.)
P.
u.c.

Burg dort bau-te, sie schla-fend hier im Wald-ge-strüpp; er-starrt, leb-los, wie todt.
built the cas-tle her sleep-ing in the un-der-brush, be-numbed, life-less as dead.

P.

GURNEM.

So fand ich selbst sie letztlich wieder
And thus a-gain I found her late-ly,

als uns das Un - heil kaum ge - seh'n, das je - ner
just when that trou - ble came on us which yon - der
Etwas belebend.

*pp**ausdrucksvoll*

(zu Kundry.)
(to Kundry.)

Bö - se ü - ber den Ber - gen
wiz - ard o - ver the moun - tain

so schmä - - lich ü - ber uns ge - bracht.
so shame - - ful - ly did bring to pass.

Noch mehr beschleu-

*poco cresc.**piu cresc.**P.**t. c.**zurückhaltend*

He! Du!
Hey, you!

Hörmich und sag': wo schweiftest damals du um - her, als un - ser
Hear me, and speak: Where were you wan - der - ing a - bout, that time our

nigen.

*zurückhaltend**P.*

Herr den Speer ver - lor? (Kundry schweigt düster.)
lord had lost the spear? (Kundry is gloomily silent.)

Wa - rum halfst du nur
Why - - did - - you not

Wieder langsamer.

*cresc.**sf dim.**p**p*

KUNDRY.

Etwas belebter.

GURNEM.

Ich hel - fe nie.
I nev - er help.

da-mals nicht?
help us then?

Etwas belebter.

3^r KNAPPE. 3rd ESQUIRE.**4^r KNAPPE.**

Ist sie so treu,
If she's so true,

so kühn in Wehr, so sen-de sie nach dem verlor'nen
so brave and bold, then send her in quest of the miss-ing

4th ESQUIRE.

Sie sagt's da selbst.
She says't her-self.

Noch einmal so langsam.

Speer!
spear!

GURNEM.

(düster)
(gloomily)

Noch einmal so langsam.

Das ist ein And'-res,
That's some-thing dif-frent.

je - dem ist's ver-wehrt.
That is not al-lowed.

GURNEM.

(mit grosser Ergriffenheit.)
(with deep emotion.)

Oh,
Oh,

f *piu f*

P. P.

wun - den-wun - der-voller hei - li-ger Speer! Ich sah dich schwingen von
wound - ing, won - der-ful and sanc - ti-fied spear! I saw you bran-dished by

ff *dim.* *p* *sf* *dim.* *p*

P. + #

un - hei-lig-ster Hand! Mit ihm be - wehrt,- Am
un - sanc-ti - fied hand! hand! Pro- tect - ed with it, Am-

ausdrucksvoll cresc. *mf* *p* *cresc.*

for - tas, All - zu-kühner, wer moch - te dir es wehren, den Zaub' - rer zu - be -
for - tas, all too valiant, what pow-er then could keep you from lay - ing low the-

f *p* *cresc.*

P. +

32 GURNEM.

heeren? — Schon nah' dem Schloss — wird uns der Held e-
wiz-ard? Our val-iant king, while near the wall,

f *dim.* *p* *sf*

rückt: — ein furchtbar schönes Weib hat ihn ent-zückt; in seinen Armen liegter trunken,
seized. A gor-geous, fear-some witch holds him in thrall, and her em-braces make him drunk-en.

pp *poco cresc.*

u.c. *P.*

der Speer ist ihm ent-sun-ken. — Ein To-des-schrei!
He lets the spear fall i-dly. A fright-ful cry!
Schneller.

p cresc. *cresc.* *f* *ff*

P. *t.c.* *P.* *P.*

Ich stürm' her-bei: — von dannen Klingsor lachend schwand,
I hur-ry there: to see a laugh-ing Kling-sor leave.

ausdrucksvoll

p

GURNEM.

den heil'-gen Speer hatt' er ent'-wandt. Des Kö-nig's Flucht gab kämpfend ich Ge-
 The ho - ly spear is gone with him. I fought to help our king es-cape to

dim. *p*

lei - te; doch — ei - ne
 safe - ty; but on his

cresc. *zurückhaltend*

Wun - de brant' ihm in der Sei - te: die Wun - de ist's, die nie sich
 bod - y now a wound was burn - ing: a wound so bad that it will

rall. *sf* *3* *3* *3* *3* *rall.* *dim.* *p*

3rd KNAPPE. (Der erste und zweite Knappe kommen vom See her (zu Gurnemanz.)
3rd ESQUIRE. zurück.) (to Gurnemanz.)
 (The first and second Esquires enter from the lake.)

So kanntest du Klingsor?
 So then you knew Kling-sor?

schliessen will. *Mässig.*
 nev - er close!

p

GURNEM. (zu den zurückkommenden beiden Knappen)
(to the returning Esquires)

Wie geht's dem König?
How fares our mas-ter?

poco f *p* *poco f* *dim.*

P. P.

1^r KNAPPE.

1st ESQUIRE.

Ihn frischt das Bad.
The bath was good.

2^r KNAPPE.

2nd ESQUIRE.

Dem Bal - sam wich das Weh! - (für sich)
The bal - sam eased his woe. - (aside)

GURNEM.

ausdrucksvoll *p* *dim.*

P. P.

3^r KNAPPE.

3rd ESQUIRE.

rallent.

Mässig.

Wun - de ist's, die nie sich schliessen will! -
wound so bad that it will nev - er close!

Doch Väterchen sag' und lehr' uns
Now fa-ther-kin, speak and let us

(Der 3^e und 4^e Knappe hatten sich zuletzt schon zu Gurnemanz's Füßen niedergesetzt; die beiden anderen gesellen sich jetzt in gleicher Weise zu ihnen unter dem grossen Baum.)

(The 3rd and 4th Esquires have already sat down at Gurnemanz's feet under the great tree; the other two join them, and seat themselves likewise.)

rallent. *piu p* *pp* *p*

P. P.

fein: du kann-test Klingsor, - wie mag das sein?
hear: you knew the wiz-ard, how could that be?

GURNEM.

Ti-tu - rel, der
Ti-tu - rel, the

p

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from-me Held, der kann't ihn wohl. Denn ihm, da wilder Feinde List und
pi - ous king, knew Kling-sor well. There came a might-y hea-then horde to

p *pesante* 3 *fp*

Macht des rei - nen Glaubens Reich be-drohten, ihm neig - ten sich in
threat our realm of Chris-tian faith our strong-hold; but help ar-rived one

Feierlich.

pp

p

hei - lig ernster Nacht der-einst des Hei-land's se - li-ge Bo - ten:
sa - cred, sol-lemn night. Down came our Savi-our's heav - en - ly her - alds:

pp *con espressione*

p

GURNEM.

GURNEM.

da-raus er trank bei'm letzten Lie - bes-mah - le, das Weih-gefaß
the cup once used at that last ho - ly sup - per, that no - ble cu

p *pp* *P.* +

die hei - - lig ed - le Schale, da - rein am Kreuz sein
that con - - se - crat - ed ves - sel, where - in was caught His

(trem. sempre pp) *p* *sf*

pp (Pauken) P + P

gött - - - lich Blut auch floss, - da-zu den Lanzen-speer, -
blood from off the cross; there-to the ho-ly lance -

der diess ver - goss, — der Zeu - gen - gü - ter höch - stes
 which shed that blood. These pre - cious proofs of Love's great

piu. p *pp*

P. P. P. P.

GURNEM.

Wun - der - gut, — das — ga - ben sie in — un - - s'res Kö - - nig's
 heal - ing pow - er were — giv - en by an - gels — to our rul - - er's

p *più p*

P. +

Hut. care. Dem Heil - thum bau - te er das Hei - ligh - thum. Die seinem Dienst ihr zu ge -
 He gave — these ho - ly things a ho - ly place. And you, who serve by ho - ly

pp *p*

P. +

sindet auf Pfa - den die kein Sünder findet, ihr wisst, dass nur dem Reinen vergönnt ist sich zu ei - nen den
 or - ders, who took the path no sin - ner knows of, you know — the pure a - lone are al - lowed to join the Broth - ers in

sempre p *dolce*

P. + P. +

Brüdern, die zu höchsten Ret - tungswer - ken, des Gra - les Wunder - kräfte stär - - ken.
 ser - vice, those de - vot - ed to the works of sal - va - tion through the Grail's great pow - - er.

p *cresc.*

P. + P. + P. + P. +

GURNEM.

Drum blieb es dem, nach dem ihr fragt, ver-
So, for the sake of whom you ask, he

f *dim.* *più p* *pp*

P. + P. + P. +

wehrt, Klingsor'n, wie hart ihn Müh auch d'rob be-schwert. Jen-seits im
failed out-right, al-though he strove to en-ter in. And then he

p

Tha-le war er ein-ge-siedelt; da-rüber hin liegt üpp'-ges Hei-den-land:
set-tled in a lone-ly val-ley, and all a-round was rank-est hea-then-land.

p

un-kund blieb mir, was dor-ten er ge-sündigt, doch wollt' er büs - - sen nun,
What his sin was did nev-er reach my know-ledge. His aim was pen - - ance though

p

P. + P. + P. +

GURNEM.

ja hei - - lig werden.
yes, ho - - ly ac-tions.

Ohn - mächtig, in sich selbst die Sünde zu er-
Yet lack-ing strength to slay the sins that were with-

tödteten,
in him,

an sich legt' er die Frev-ler-hand, die nun dem Gra-le zu gewandt, ver-
he laid rough hands up-on him-self in hope that thus he'd gain the Grail. But
Lebhafter.

achtungsvoll des' Hü-ter von sich stieß. Dar-ob die Wuth nun Klingsor'n un-ter wies wie sei-nes
full of scorn our mas-ter spurned him forth. For that was Kling-sor seized with fu-rious rage, which made him
Wieder gedehnter.

schmäh'l'chen Opfer's That ihm gä - be zu bö - - sem Zau - - - ber Rath:—
turn his loathesome deed to prac-tice of wick - - ed mag - - - ic art,

GURNEM.

den fand er nun.
which now he does.

Merklich belebend.

dim. *p* *p* *f* *cresc.*

Die Wü - ste schuf er sich zum Won-ne-gar-ten, d'rin wachsen teuflisch hol-de
The des - ert Kling - sormade a plea-sure-gar-den where'flour-ish dev-'lish love-ly
Wieder etwas mässiger.

- poco f *p dolce*

Frau - en; dort will des Gra - les Rit - ter er er-war-ten
wom - en. There does he lie in wait-ing for the Grail knights,

P. *P.* *P.*

zu bö - ser Lust und Höl-len-grau - - en: wen er ver-
with wick-ed lust and hell-ish tor - - ments. Those whom he

poco cresc. *più* *f* *p dolce*

P. *P.* *P.* *P.*

lockt, _ hat er er - wor - ben: schon Vie - - - le
snares _ fol - low his ban - ner. Al - read - - - y

belebend.

cresc.

dim.

tr.

P.

P.

rall.

hat er uns ver - dor - ben.
he has ru - ined man-y.

rall.

langsamer werdend.

p

più p

pp

Da Ti - tu-rel in ho - hen Al - ter's Mü-hen, dem Sohn die Herr-schaft hier ver-
Then Ti - tu-rel, his bod - y worn and wan-ing, em-pow-ered his son to take the

Ruhig.

p

p

liehen, Am - for-tas liess es da nicht ruh'n, der Zau-ber-plag' Ein - - halt zu
king-dom. Am - for-tas took no time to rest, but tried to choke this - - - wiz - ard

Etwas belebter.

cresc.

fp

f

GURNEM.

thun.
woe.

Das wisst ihr, wie es dort sich fand: der
You know then what the se-quel was: the

*f**fp**cresc.*

Speer—
spear—

ist nun in Klingsor's Hand; kann er selbst Hei - li - ge mit dem ver-
is now in Klingsor's hand, which he can use to wound our ho - ly

*f**p**cresc.*

wunden, den
knight-hood. Then

Gral auchwähnter fest schon uns entwun-den!
he thinks to seize the ho-ly chal-ice.

*belebend.**Lebhaft.**molto**f**f**f**dim. p**ff*

P. +

P. +

P.

4^r KNAPPE.
4th ESQUIRE.

Vor Al-lemnun:
So first of all

*rall.**langsam.**lebhafter.**dim.**più p**fp*

P. +

3^r KNAPPE.
3rd ESQUIRE.

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rallent.

4^r KNAPPE.
4th ESQUIRE.

Ha! Wer ihn brächt, ihm wär's zu Ruhm und Glück!
Ha! Who-so could, would win both fame and joy.

der Speerkehr' uns zurück!
we must get back the spear.

fp *fp* *rallent.* *> dim.* *più p*

GURNEM.

Vordem verwaisten Heiligthum in brünst'gem Be-ten lag Am-for-tas, ein
Before the or-phaned ho-ly place Am-for-tas knelt in ar-dent pray-er, im-

langsamer.

pp

Rettungszeichen bang er-flehend:
plor-ing God a sign in an-swer.

ein sel'-ger Schim-mer da entfloss dem
A bless-ed shim-m'ring flowed from out the

p *più p* *pp* *pp* *P.*

(leise.)
(dolce.)

Gra-le;
chal-ice;

ein heilig Traum-ge-sicht nun deut-lich zu ihm
a ho-ly, dream-like face now clear-ly spoke to

sempre pp *P.* *P.*

GURNEM.

(immer leiser.)
(sempre più dolce.)

spricht durch hell erschauter Wor-te-zei-chen Ma - - le:
him through bright ap-pear-ing, won-drous dem-on-stra - - tion:

p *espress.* *pp* *più p*

(sehr leise.)
(dolcissimo.)

„Durch Mitleid wissend, der rei-ne Thor, har-re sein', den ich er-kor.“
“Through pit-y, knowing the ho-ly fool. Wait for him, whom I or-dained.”

dolcissimo. *P.*

Die vier KNAPPEN.
The four ESQUIRES.

1. „Durch Mit-leid wis-send, der rei-ne Thor-“
“Through pit-y, know-ing the ho-ly fool.” *lange.*

2. (sehr leise.) „Durch Mit-leid wis-send, der rei-ne Thor-“
(dolcissimo.) “Through pit-y, know-ing the ho-ly fool.”

3. „Durch Mit-leid wis-send, der rei-ne Thor-“
“Through pit-y, know-ing the ho-ly fool.”

4. „Der mit-leid-voll rei-ne Thor-“
“Through pit-y, the ho-ly fool.” *lange.*

ppp *P.* *P.* *P.*

Lebhaft und schnell.

LENOIRE. 1. ENOIRE.

KNAPPEN (hinter der Scene.)
ESQUIRES (behind the scenes.)

Weh! Woe!
Weh! Woe!

(Vom See her vernimmt man Geschrei und das Rufen der Ritter und Knappen. —
Gurnemann und die vier Knappen fahren auf und wenden sich erschrocken um.)
(From the lake are heard shouts and the cries of Knights and Esquires. —
Gurnemann and the four Esquires start up and turn round in alarm.)

RITTER (hinter der Scene.)
KNIGHTS (behind the scenes.)

Lebhaft und schnell.

P. sf ff

Auf! Up!
Auf! Up!
Auf! Up!
Auf! Up!

Weh! Woe!
Weh! Woe!

Ho - ho!
Ho - ho!

Wer ist der Frevler?
Who is the mis-creant?

Wer ist der Frevler?
Who is the mis-creant?

(Ein wilder Schwan flattert matten Fluges
A wild swan flies unsteadily over from

P. sf

Anf der Bühne.
On the stage.

2^r KNAPPE.
2nd ESQUIRE.

3^r KNAPPE.
3rd ESQUIRE.

4^r KNAPPE.
4th ESQUIRE.

GURNEM.

Ein Schwan!
A swan!

Hier!
Here!

Dort!
There!

Ein wilder Schwan!
A for-est swan!

Was giebt's?
What's up?

vom See daher: die Knappen und Ritter folgen ihm nach auf die Scene.)
the lake, and is followed on the stage by Esquires and Knights.)

I. Tenor.

II. Tenor.

Alle RITTER und KNAPPEN.
KNIGHTS and ESQUIRES.

Ha,
Ha!
Ha,
Ha!
Ha,
Ha!

ff

P.

P.

P.

P.

Alle RITTER und KNAPPEN.
KNIGHTS and ESQUIRES.

we - he! We - - - he!
Shame-ful! Shame - - - ful!

we - he! We - - - he!
Shame-ful! Shame - - - ful!

we - he! We - - - he!
Shame-ful! Shame - - - ful!

Wer schoss den Schwan?
Who shot the swan?

più f

ff

P.

P.

P.

P.

1^r RITTER.
1st KNIGHT.

(Der Schwan sinkt, nach mühsamem Fluge, matt zu Boden; der zweite Ritter zieht ihm den Pfeil aus der Brust.)
(After a feeble flight, the swan sinks exhausted to the ground; the second Knight draws an arrow from its breast.)
ein wenig mässiger im Zeitmass.

dim. psf p dim. p ppp

Der Kö-nig grüss-te ihn als gu-tes Zeichen, als ü-ber'm See kreis-te der Schwan, da flog ein
Our mas-ter hailed it as a hap-py o-men, to see the swan cir-cle the lake. A shaft then

Wieder schneller.

(auf Parsifal's Bogen weisend.)
(pointing to Parsifal's bow.)

Tenor I.

(Knappen und Ritter Parsi-fal hereinführend.)
(Knights and Esquires push-ing Parsifal forward.)

Diess der Bo - gen!
See the bow here!

Tenor II.

Der — schoss!
who — shot!

1^r RITTER.
1st KNIGHT.

Der — war's!
'Twas — he!

Pfeil...
flew! . . .

2^r RITTER.
2nd KNIGHT.

(den Pfeil aufweisend.)
(producing the arrow.)

Hier der
Here's the

Wieder schneller.

fp cresc. p P. f P.

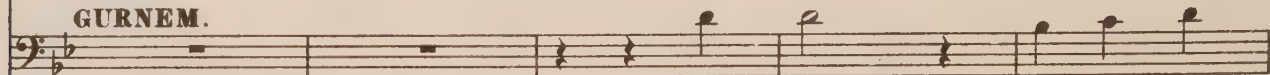
2^d RITTER.
2nd KNIGHT.



A single musical staff in bass clef with a key signature of one flat (B-flat). It contains a few notes and rests, mostly in the first measure.

Pfeil, den seinen gleich.
shaft just like the rest!

GURNEM.



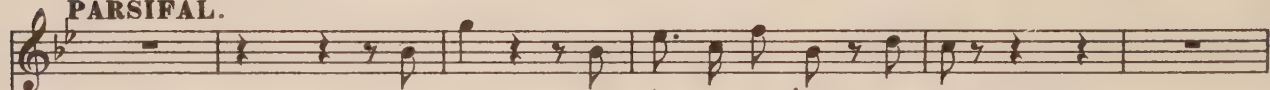
A single musical staff in bass clef with a key signature of one flat. It contains several measures of music, mostly rests.

Bist du's, der die - sen
It's you who dealt the



Piano accompaniment for Gurnem's entry. It features a treble and bass staff. The treble staff has a melodic line with triplets and a final flourish. The bass staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte).

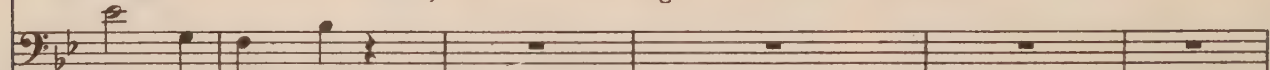
PARSIFAL.



A single musical staff in treble clef with a key signature of one flat. It contains several measures of music, mostly rests.

GURNEM.

Ge-wiss! Im Flu - ge treff'ich, was fliegt!
Yes, I! In flight I hit all that flies.



A single musical staff in bass clef with a key signature of one flat. It contains several measures of music, mostly rests.

Schwan er - leg - te?
swan its death blow?



Piano accompaniment for Gurnem's second entry. It features a treble and bass staff. The treble staff has a melodic line with triplets and a final flourish. The bass staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

GURNEM.



A single musical staff in bass clef with a key signature of one flat. It contains several measures of music, mostly rests.

Du tha - - test das? Und bangt' es dich nicht vor der That? ____
You slew ____ the swan! And feel no hor - ror for your deed? ____



Piano accompaniment for Gurnem's third entry. It features a treble and bass staff. The treble staff has a melodic line with triplets and a final flourish. The bass staff provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo).

Sopran & Alt.

Stra - fe den Frev - ler!
 Pun - ish the cul - prit!

KNAPPEN.
 ESQUIRES.

Tenor.

Stra - fe den Frev - ler!
 Pun - ish the cul - prit!

Stra - fe den Frev - ler!
 Pun - ish the cul - prit!

RITTER.
 KNIGHTS.

Stra - fe den Frev - ler!
 Pun - ish the cul - prit!

GURNEM.

Un - - er - hör - - - tes
 Ex - - e - cra - - - ble

P.

P.

dim.

Werk!
 deed!

Du konntest morden,
 You could do mur-der?

hier, im heil'gen Wal-de, des stiller Frie-de dich um-
 Here in sa - cred for-est, whose si-lent peace en-wrapped you

Etwas langsamer.

p

P.

p

ding?
 round,

Des Hai - nes Thie - re nah - ten dir nicht zahn?
 whose wood-land beasts ap-proached you with - out fear,

Mässig (nicht schleppen.)

GURNEM.

Grüssten dich freund - lich und fromm? Aus den Zwei-gen was sangen die
 greet-ed you friend - ly and tame? From the branch-es what war-bled the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a common time signature. The piano accompaniment consists of a treble and bass staff. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a half note, followed by a quarter note, and then a half note. The vocal line ends with a half note, followed by a quarter note, and then a half note. The piano accompaniment ends with a half note, followed by a quarter note, and then a half note. The vocal line is marked with a 'p' (piano) and the piano accompaniment is marked with a 'p dolce' (piano dolce).

Vög - lein dir? Was that dir der treu - e Schwan?
 birds to you? What harm did the faith - ful swan?

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a common time signature. The piano accompaniment consists of a treble and bass staff. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a half note, followed by a quarter note, and then a half note. The vocal line ends with a half note, followed by a quarter note, and then a half note. The piano accompaniment ends with a half note, followed by a quarter note, and then a half note. The vocal line is marked with an 'espress.' (espressivo) and the piano accompaniment is marked with a 'p' (piano).

Sein Weib - - - chen zu su - - chen,
 In seek - - - ing his mate he

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a common time signature. The piano accompaniment consists of a treble and bass staff. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a half note, followed by a quarter note, and then a half note. The vocal line ends with a half note, followed by a quarter note, and then a half note. The piano accompaniment ends with a half note, followed by a quarter note, and then a half note. The vocal line is marked with a 'pp' (pianissimo) and the piano accompaniment is marked with a 'p' (piano).

flog - - - der auf, - - mit ihm zu krei - - sen ü - ber dem
 flew - - - a - loft - - to cir - - cle with her o - ver the

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a common time signature. The piano accompaniment consists of a treble and bass staff. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a half note, followed by a quarter note, and then a half note. The vocal line ends with a half note, followed by a quarter note, and then a half note. The piano accompaniment ends with a half note, followed by a quarter note, and then a half note. The vocal line is marked with a 'p' (piano) and the piano accompaniment is marked with a 'p' (piano).

See, _____ den so er herr - lich weih - te zum
lake, _____ thus no - bly con - se - crat - ing the

P.

P.

P.

P.

Bad.
bath.

Dem staun-test du
This gave you no

P.

P.

sempre P.

u.c.

nicht?
awe?

Dich lockt' es nur zu wild kin-dischem Bo - gen-geschoss?
Is all you want a wild, pu-er-ile shot from your bow?

accel.

Wieder schneller.

cresc.

f

sf

p

sf

p

t.c.

P.

P.

P.

Er war uns hold: was ist er nun
Wieder mässig. He had our love. What is he to

zurückhaltend.
f dim. -

p

GURNEM.

dir?
you?

Hier,
Here,

espress.

f *dim.* *p*

P. + P. + P.

schau'her! hier trafst du ihn, da starrt noch das Blut, — matt hängen die Flügel,
just look! See where you hit! There hard-ens his blood! Look! Wings hang-ing life-less!

sf *p* *più p*

u. c.

P. + P. +

das Schneegefieder dunkel befleckt, — gebrochen das Aug', — siehst du den Blick?
His snow-y plum-age flecked with the stains! No light in his eye! No - tice the look?

pp *più p* *pp* *accel.* *cresc.*

5

(Parsifal hat Gurnemanz mit wachsender Ergriffenheit zugehört: jetzt zerbricht er seinen Bogen und schleudert die Pfeile von sich.)

(Parsifal has listened to Gurnemanz with growing interest and emotion; now he breaks his bow, and hurls his arrows away.)

Schnell.

f *sf* *rallent.* *espress.* *dim.*

P. +

GURNEM.

Wirst dei-ner Sündenthat du in - ne?
Are you now con-scious of your mis-deed?

Mässig.

p *cresc.*

6

(Parsifal führt die Hand über die Augen.)

(Parsifal draws his hand over his eyes.)

Sag; Knab', — er-kenntst du dei - ne gros - se
Speak, boy — are you — a-ware of griev - ous

f *dim.* *p* *cresc.* *espress.*

PARS.

Schuld? Wie konntest du sie be - geh'n?
guilt? Just how could you do this deed?

Ich wuss - te sie
I did not know

f *dim.* *p* *più p*

nicht. Das weiss ich nicht. Das
this. I do not know. I

Wo bist du her? Wer ist dein Va-ter?
Where are you from? Who is your fa-ther?

Ruhig. *p*

PARS.

weiss ich nicht.
do not know.

Das weiss ich nicht.
I do not know.

GURN.

Wer sandte dich dieses Weges?
Who sent you to these en-vi-rons?

Dein Na-me denn?
Then what's your name?

PARS.

Ich hat-te vie-le, doch weiss ich ih-rer kei-nen mehr.
I once had man-y, but now I know not what they are.

*dolce.**pp*

GURN.

(für sich.)
(aside.)

Das weisst du Al-les nicht?
You do not know at all?

Sodumm wie den erfand bis-her—ich
I nev-er knew one dumb as you—save

P.

(zu den Knappen, deren sich
immer mehr versammelt
haben.)
(to the Esquires, who have
assembled in increasing
numbers.)

(Die Knappen
(The Esquires

Kundry nur!
Kun-dry there!
Mässig.

Jetzt geht!
Now go!

Versäumt den Kö-nig im Baden nicht!— Helft!
Do not ne-glect—our king at bath! Off!

*Allmählich etwas**poco f**poco f**poco f**p**P.**P.**P.**P.**schwer.*

heben den todten Schwan ehrerbietig auf eine Bahre von frischen Zweigen und entfernen sich mit ihm dann nach dem See zu. —
reverently lift the dead swan upon a bier of fresh branches, and move away with it to the lake. At length are left only Gurnemanz,
zurückhaltend.

Ziemlich langsam.

Schliesslich bleiben Gurnemanz, Parsifal und — abseits — Kundry allein zurück.)
Parsifal, and Kundry at the side.)

più p *pp dolce*

GURN. (wendet sich wieder zu Parsifal.)
(turning again to Parsifal.)

Nun sag: nichts weisst du was ich dich frage; jetzt meld, was du weisst; denn et was musst du doch
 Now speak! Since you know noth-ing I asked you, just tell what you know —for sure-ly you must know

Sehr langsam.

p

PARS.

Ich hab' ei-ne Mutter; Her-ze-lei - - de sie
 Yes! I have a moth-er, Heart of Sor- - row her

wissen.
 some-thing.

p dolce

PARS.

Etwas belebter.

heisst.
name.
GURN.Im Wald
I knowund auf wilder-
that a wild andAu-e wa-ren wir heim.
track-less moor was our home.

Etwas belebter.

Wergab dir den
Who gave you yourDens chuf ich mir selbst, vom Forst die wil-den Ad-ler zu verscheuchen.
I made it my - self, to scare the sav-age ea-gles from the for-est.Bo-gen?
weap-on?(Kundry, welche während der Erzählung des Gurnemann von
(During Gurnemann's recital of the fate of Amfortas, Kundry

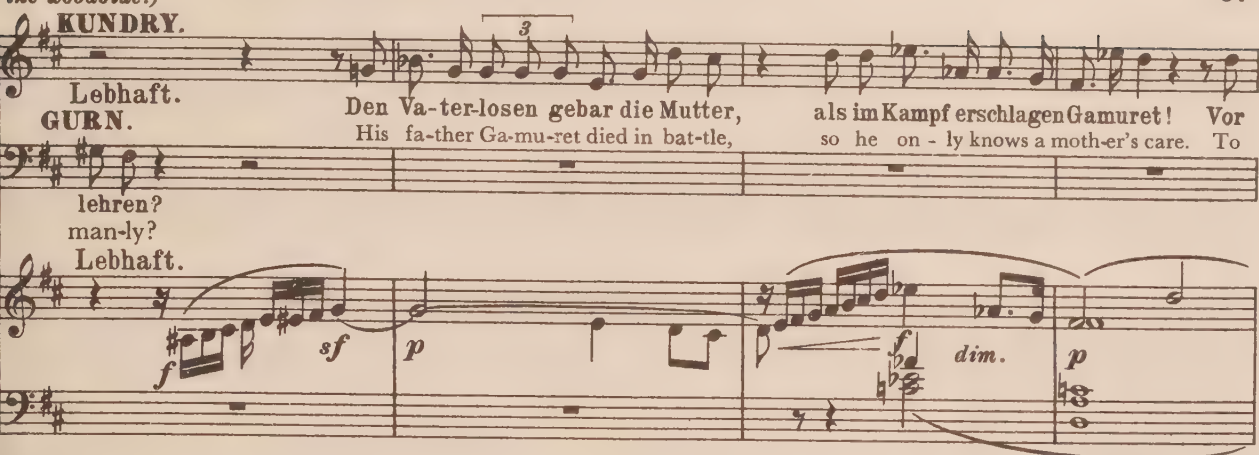
GURN.

Doch a-de-lig schein'st du selbst und
Yet you seem ea-gle too. and*poco rallent.*

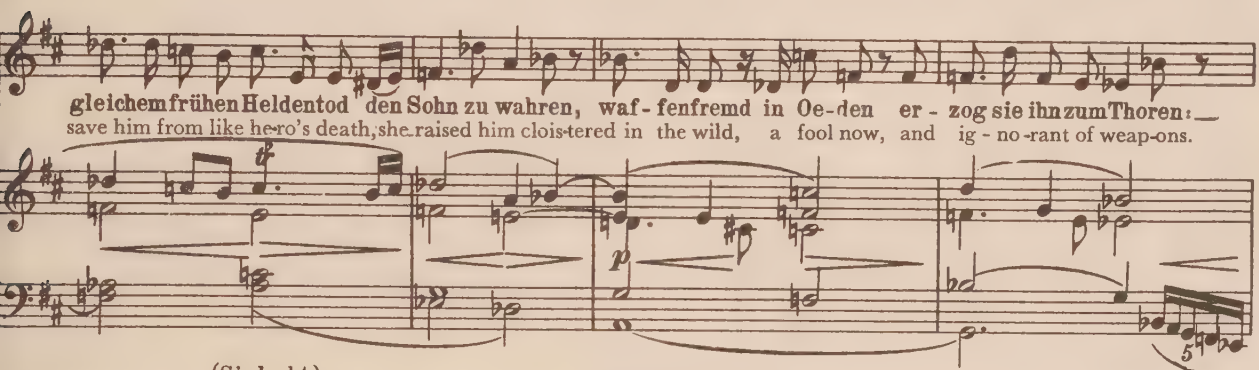
Mässig.

*dim.*Amfortas Schicksal oft in wüthender Unruhe heftig sich umgewendet hatte, nun aber, immer in der Waldecke gelagert, den Blick scharf
has shown herself by her movements angry and uneasy; after keenly eyeing Parsifal, she now in his silence calls out hoarsely fromhoch-ge-bo-ren,
born-most no-bly.wa-rum nicht liess dei-ne Mut-ter bes-se-re Waffen dich
Why did your moth-er not let you han-dle a weap-on more

KUNDRY.
Lebhaft.
GURN. Den Va-ter-losen gebar die Mutter, als im Kampf erschlagen Gamuret! Vor
His fa-ther Ga-mu-ret died in bat-tle, so he on-ly knows a moth-er's care. To
lehren?
man-ly?
Lebhaft.



gleichem frühen Helden tod den Sohn zu wahren, waf-fen fremd in Oe-den er-zog sie ihn zum Thoren:—
save him from like hero's death, she raised him cloistered in the wild, a fool now, and ig-no-rant of weap-ons.



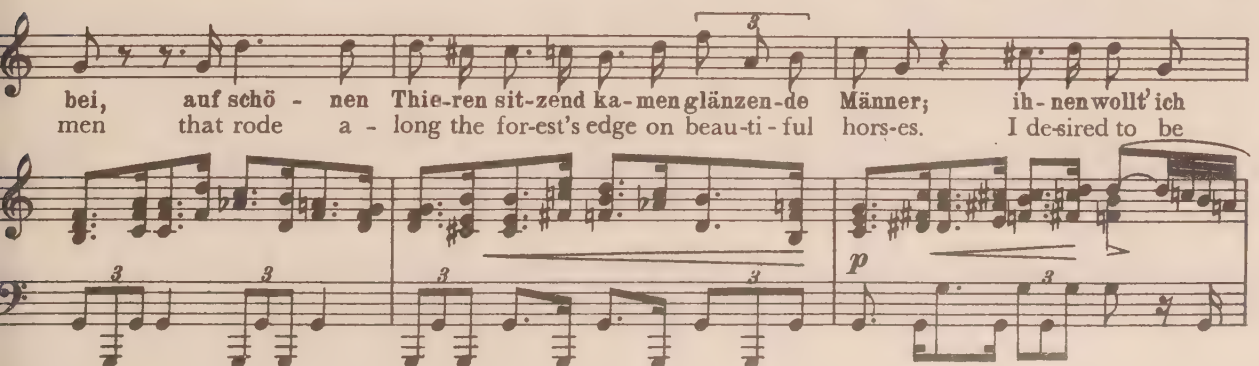
(Sie lacht.)
(She laughs.)
Mässig belebt.
die Thörin.
More fool she!



PARS. (der mit jäher Aufmerksamkeit zugehört.)
(who has listened to her intently.)
Ja!
Yes!
Heftig. **Mässig belebt.**
rallent. *dim.* *p*
(lebhaft.)
(con anima.)
Und einst am Waldessaum vor.
One day I saw some glit-tering



bei, auf schö-nen Thie-ren sit-zend ka-menglänzen-de Männer; ih-nen wollt' ich
men that rode a-long the for-est's edge on beau-ti-ful hors-es. I de-sired to be



PARS.

gleichen: sielachten und jagten da - - von. Nun lief ich nach, doch konnt ich sienichter-
like them. They laughed, and they galloped a - - way. I ran quite fast, but nev - er could o-ver-

cresc. *f* *sf* *p* *cresc.*

P.

reichen; Durch Wildnisse kam ich, bergauf,thal - ab; oft ward es
take them. I trav-eled on, through woods, up-hill, down-dale. Oft came the

f *p* *p* *p*

KUNDRY (hat sich erhoben und ist zu den Männern getreten.)
(who has risen and moved towards the men.)(eifrig.)
(eagerly.)

Ja!
Yes!

Nacht, dann wie-der Tag: mein Bogen muss-te mir from-mengegen Wild und grosse Männer...
night, then day a - gain. My weap-on had to pro-ject me from strong men and sav-age crea-tures...

sf *p*

KUNDRY.

Schächer und Riesen traf seine Kraft; den freis-ll-chen Kna-ben lern-ten sie fürch-ten.
Rob-bers and gi-ants sampled its strength. The val-or-ous strip-ling taught them to fear him.

pf *p* *cresc.* *f*

P.

KUNDRY.

PARS. (verwundert.)
(surprised.)

Die Bö-sen!
The wick-ed!

Wer fürchtet mich? Sag'!
Who had this fear? Who?

Diemichbe-
Then those who

etwas gedehnt.

droh-ten, waren sie bö's? Wer ist gut?
threat-ened—were they then bad? Who is good?

(wieder ernst.)
(again serious.)

GURN.

(lacht.)
(laughs.)

Deine Mutter, der du ent-
Your dear moth-er, whom you de-

etwas gedehnt.

laufen und die um dich sich nun härt und grämt.
sert-ed, and who now pines and grieves for you.

Zu End' ihr Gram: seine Mutter ist
Her grief is done, for his mother is

heftig.

KUNDRY.
 Schnell.

todt.
dead.

Ich ritt vor-bei und sah sie sterben:
Once riding by I saw her dy-ing.

PARS. (in furchtbarem Schrecken.)
(in great alarm.)

Schnell. Todt? Meine Mutter? Wer sagt's?
Dead? My mother? Says who?

f *sf* *p* *sf*

P.

 (Parsifal springt wüthend auf Kundry.)
 (Parsifal springs at Kundry in a

KUNDRY.

dich Thoren hiess sie mich grüssen.
And, fool, she sent you her greet-ing.

Sehr schnell.

sf *p* *f* *ff*

P.

 dry zu und fasst sie bei der Kehle. Gurnemanz hält ihn zurück.)
 rage, and seizes her by the throat. Gurnemanz draws him back.)

GURN.

Ver-
You

ff *sf* *sf* *sf*

 (Nachdem Gurnemanz Kundry befreit, steht
 Parsifal lange wie erstarrt.)
 (Gurnemanz sets Kundry free; Parsifal
 stands awhile motionless.)

rück - ter Kna - bel! Wieder Gewalt?
ras - cal - ly young-ster! Al-ways with force!

dim. *p* *sf* *p*

(Violonc. trem.) *sf* *p* *sf* *p*

sf immer langsamer. *espress.* (trem.)

P. *sempre f*

Was that dir dasWeib?
Now, what has she done?

Es sag-te wahr; dennnielügtKundry, doch sah'sie viel.
She spoke the truth. For though she sees much, she never lies.

pp

PARSIFAL (geräth in ein heftiges Zittern)
(seized with violent trembling),

(Kundry ist sogleich, als sie
Parsifal's Zustand gewahrte,
(Kundry, on perceiving Par-
sifal's condition, at once hast-

Ich ver-schmachtet!
I am faint-ing!

Bewegt.

pp

pp

p

cresc. -

nach einem Waldquell geeilt, bringt jetzt Wasser in einem Horne, besprengt damit zunächst Parsifal und reicht ihm dann zu trinken.)
ens to a spring in the wood; and now brings water in a horn, with which she sprinkles Parsifal, and then hands him the
horn to drink.)

GURNEM.

So recht!
That's right!

So nach des Gra - les Gna-de: das
So, as the Grail in - spires us! The

Mässig langsam.

rallent.

dim. -

più p

dolce

pp

KUNDRY.

(düster).
(gloomily).Sie wendet sich traurig ab, und wäh-
(She turns sadly away, and while Gur-

GURNEM.

*rall.*Nie. thu'ich Gu-tes:
Good. do I nev-er.nur
It'sBö - se bannt, wer's mit Gu - tem ver - gilt.
e - vil ends, when re - paid with the good.*rall.**noch etwas langsamer*rend Gurnemanz sich väterlich um Parsifal bemüht, schleppt sie sich, von Beiden unbeachtet, einem Waldgebüsch zu.)
nemanz attends in a fatherly manner to Parsifal, she creeps unobserved by them towards a thicket in the wood.)Ru - he will ich,
rest I long for.nur Ru - he, ach! der Müden.
Just rest, ah! Ah! This tired-ness!Schlafen!
Sleep now!*più p**pp*(scheu auffahrend)
(starting in fear.)*accel.*Oh, dass mich keiner wecke! Nein!
Oh, would that none might wake me! No!Nicht schlafen!
No sleep now!

(Bratsch. trem.)

accel. Lebhaft.*cresc.**f**f dim.**dim.**P.**P.*(Sie verfällt in heftiges Zittern; dann lässt sie die Arme matt sinken.)
(She trembles violently; then her arms drop wearily.)Grausen fasst mich!
Ter-ror grips me!*rallent.**poco accel.**p cresc.**f**dim.*Macht-lo-se
Vain to re-
wieder zurückhaltend und*P.*

KUNDRY.

(Vom See her gewahrt man Bewegung und endlich den im Hintergrunde sich heimwendenden Zug der Ritter und Knappen mit der Sänfte.)
 (During this a movement is perceived by the lake, and now across the background passes the train of Knights and Esquires bearing the litter homewards.)

Wehr! Die Zeit ist da. — Schla-fen — schla-fen — ich muss! —
 sist! The time has come! Sleep now! Sleep now! I must! —
immer langsamer.

p *più p* *pp*

(Kundry sinkt hinter dem Gebüsch zusammen und bleibt von jetzt an unbemerkt.)

(Kundry sinks down behind the under-wood, and is seen no more.)

GURNEM.

Langsam und feierlich. Vom Ba-de kehrt der Kö-nig heim;
 (gut gehalten) The king has had his bath and comes.

pp

hoch steht die Son-ne: nun lass' zum frommen Mahle mich dich ge-lei-ten, denn bist du
 The sun's at high-est. Now let me lead the way to our pi-ous sup-per, for if you're

sempre pp *P.* *P.*

(Gurnemanz hat Parsifal's Arm sich sanft um den Nacken gelegt und dessen Leib mit seinem eigenen Arm umschlungen; so geleitet er ihn bei sehr allmählichem Schreiten.)

(He has gently laid Parsifal's arm round his own shoulder, and supporting the boy with his arm, leads him with very slow steps.)

rein, wird nun der Gral dich trän-ken und spei-sen.
 pure, the Ho-ly Grail will quench you and feed you.

sempre pp *P.* *P.* *P.*

NB. Hier hat die unmerkliche Verwandlung der Bühne bereits begonnen.)

NB. The scene begins to move imperceptibly from L. to R.)

64 PARSIFAL.

Wer ist der Gral?
Who is the Grail?

GURNEM.

Das sagtsich nicht; doch, bist du selbst zu ihm er-ko-ren bleibt dir die
I may not tell. But if you're cho-sen for its ser-vice, you'll know the

pp *sempre pp*

P. + P. + P. +

Kun - de un - ver - lo - ren. Und sieh! Mich dünkt, dass
truth that brings you - know - ledge. And see! I think that

pp (gut gehalten)

P. + P. + *un poco marcato*

ich dich recht erkannt: kein Weg führt zu ihm durch das Land, und Niemand könnte ihn be-
I do know you now. No way leads to it through the land, and no one could so guide his

pp

P. +

PARSIFAL.

Ich schrei-te kaum, doch
I hard - ly walk, yet

schrei-ten, den er nicht sel-ber möcht'ge-lei-ten.
foot-steps, un - less the Grail it-self did show him.

pp

P. + P. +

wähn' ich mich schon weit.
seem t'have gone quite far.

GURNEM.

Du sieh'st mein Sohn, zum Raum wird hier — die
You see, my son, that here time turns — to

(Allmählich, während Gurnemanz und Parsifal zu schreiten scheinen, hat sich die Scene bereits immer merklicher verwandelt; es verschwindet so der Wald und in Felsenwänden öffnet sich ein Thorweg, welcher die Beiden jetzt einschliesst.)

(Gradually, while Gurnemanz and Parsifal appear to walk, has the change of scene become more perceptible; the woods have now disappeared, and the two pass through a gateway in the side of a rocky precipice, and are lost to sight.)

Zeit.
space.

poco f *più f*

Zur Erleichterung.

f *dim.* *p*

First system of musical notation, piano part. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked *f* (forte). The music features a series of triplet eighth notes in the right hand and a more complex rhythmic pattern in the left hand, including a triplet of eighth notes and a half note. The system ends with a *P.* (Piano) marking and a cross symbol.

Second system of musical notation, piano and violin parts. The piano part continues with a *ff* (fortissimo) marking. The violin part enters with a *Violinen.* (Violins) marking. The piano part features a triplet of eighth notes and a half note. The violin part features a triplet of eighth notes and a half note. The system ends with a *P.* (Piano) marking and a cross symbol.

Third system of musical notation, piano part. The key signature changes to two flats (B-flat, E-flat). The tempo is marked *espressivo*. The music features a triplet of eighth notes in the right hand and a more complex rhythmic pattern in the left hand, including a triplet of eighth notes and a half note. The system ends with a *p* (piano) marking and a cross symbol.

Fourth system of musical notation, piano part. The key signature has two flats (B-flat, E-flat). The tempo is marked *cresc.* (crescendo). The music features a triplet of eighth notes in the right hand and a more complex rhythmic pattern in the left hand, including a triplet of eighth notes and a half note. The system ends with a *3* (triple) marking and a cross symbol.

Fifth system of musical notation, piano and violin parts. The piano part continues with a *più cresc.* (più crescendo) marking. The violin part enters with a *Violinen.* (Violins) marking. The piano part features a triplet of eighth notes and a half note. The violin part features a triplet of eighth notes and a half note. The system ends with a *f* (forte) marking and a cross symbol.

Viol. Bratsch. u. Celli.

più f *ff*

P. + P.

Viol. Posaunen auf dem Theater.
Trombones on the Stage.

più f *ff* *dim.*

P. + P. P.

ff *dim.*

p *cresc.*

Tromp. u. Pos. (auf dem Theater)
Trump. & Tromb. on the Stage.
con 8^{va}

ff *dim.* *p*

Glocken.
Bells.

4 Mal zu wiederholen
Repeat 4 times

P. p

Anwachsendes u. abnehmendes Glockengeläute.
A peal of bells swelling out and dying away.

(Durch aufsteigende gemauerte Gänge führend, hat die Scene sich vollständig verwandelt. Gurnemanz und Parsifal
(The way appears to ascend through walls of rock, until the scene has entirely changed. Gurnemanz and Parsifal

GURNEM.

Nun ach - te wohl, und lass' mich seh'n: bist du ein
 Now heed me well and let me see, if you're a

p
dim.

(Glocken)

treten jetzt in den mächtigen Saal der Gralsburg ein.)
now enter the mighty Hall of the Grail Castle.)

Thor und rein, welch' Wis-sen dir auch mag beschie-den sein.
 fool, and pure what know-ledgewill be granted you by grace.

poco cresc.
p cresc.

P. P. P. + P. +

SCENE: Säulenhalle mit Kuppelgewölbe den Speiseraum überdeckend. Auf beiden Seiten des Hintergrundes werden die Thüren geöffnet: von rechts schreiten die Ritter des Grals herein und reihen sich um die Speisetäfel.

SCENE.— A pillared hall, with a vaulted dome over the central space, in which the Feast is held. At the farther end on both sides doors are opened: from R. the Grail Knights pace forward and place themselves at the feast-tables.

ff
pesante

dim.

P. (Glocken)

sempre P.

DIE GRALSRITTER.
THE KNIGHTS OF THE GRAIL.

Zum letz - ten Lie - bes - mah - -
This sa - cred meal is dai - -

p

- - - - le ge - rüs - tet Tag für Tag,
- - - - ly. Each time is as the last. (Ein Zug von Knappen durch -
(A procession of Esquires)

- - - - le ge - rüs - tet Tag für Tag,
- - - - ly. Each time is as the last.

p (gut gehalten)

(Glocken)

schreitet schnelleren Schrittes die Scene nach hinten zu.)
passes rapidly across the scene to the background.)

gleich ob zum letz - ten Ma - -
Our God sus - tains us tru - -

gleich ob zum letz - ten Ma - -
Our God sus - tains us tru - -

p

- le es heut' uns le - tzen mag, (Ein zweiter Zug von Knappen durchschreitet den Saal.)
 - ly In this di - vine re - past. (A second procession of Esquires crosses the Hall.)

- le es heut' uns le - tzen mag,
 - ly In this di - vine re - past.

(gut gehalten)

p *poco* *cresc.*

P.
(Glocken)

wer gu-ter That sich freu't,
 Who joys in deeds of love

wer gu-ter That sich freu't,
 Who joys in deeds of love

-p *cresc.* *- f* *ff* *sfp*

P.

ihm wird das Mahl er - neu't: der La -
 New food gains from A - bove. Who dares

ihm wird das Mahl er - neu't: der La -
 New food gains from A - bove. Who dares

cresc. *- f* *ff* *sf* *fespress.*

P.

**RITTER.
GRAIL KNIGHTS.**

GRAIL KNIGHTS:

The musical score is written for a vocal soloist and piano accompaniment. The vocal part is in G major, 4/4 time, and consists of two staves. The piano part is in G major, 4/4 time, and consists of two staves. The lyrics are in German and English. The piano accompaniment includes dynamic markings: *dim.*, *p*, *cresc.*, and *molto*. The piano part also includes a triplet of eighth notes and a trill.

Music notation for vocal and piano parts, including lyrics in German and English.

Lyrics:

German: -bung darf er - nah'n, die hehr - - - ste
English: ap-proach the Grail, Will through its

Dynamic markings: *dim.*, *p*, *cresc.*, *molto*

Gab' em - - pfah'n. (Die versammelten Ritter stellen sich an den Speisetafeln auf.)
light pre - - vail. (The assembled Knights range themselves at the feast-tables.)

P. *ff* *sempre P.*

(Stimmen der Jünglinge, aus der mittleren Höhe der Kuppel vernehmbar.)
(Youths' voices from the mid-height of the dome.)

(Hier wird von Knappen und
(From the L. door. Amfortas is



molto rallent.
sempre ff

P. + P. P.

dienenden Brüdern durch die entgegengesetzte Thüre Amfortas auf einer Sänfte hereingetragen: vor ihm schreiten die vier Knappen, welche den verhängten Schrein des Grales tragen. Dieser Zug begiebt sich nach der Mitte des Hintergrundes, wo ein erhöhtes Ruhebett aufgerichtet steht, auf welches Amfortas von der Sänfte herab niedergelassen wird; *here carried in on a litter by Esquires and serving Brothers; before him march the four Esquires, bearing the covered shrine of the Grail. This procession moves to the centre background, where stands a raised couch to which Amfortas is*

JÜNGLINGE.
YOUTHS' VOICES.

Altisten.
Altos.

1^{te} Tenoristen.
1st Tenors.

2^{te} Tenoristen.
2nd Tenors.

Den sün - di - gen Wel - ten, mit tau - send
As once our dear Mas - ter In love for

Den sün - di - gen Wel - ten, mit tau - send
As once our dear Mas - ter In love for

Den sün - di - gen Wel - ten mit tau - send
As once our dear Mas - ter In love for

Voriges Zeitmass.

dim. p

P.

vor steht ein länglicher Steintisch, auf welchen die Knaben den verhängten Grals-Schrein hinstellen.)
assisted; before it is an oblong stone altar on which the covered shrine is placed.)

Schmer - zen, wie einst sein Blut ge - flos - sen,
man - kind His blood in an - guish of - fered,

Schmer - zen, wie einst sein Blut *dim.* ge - flos - sen,
man - kind His blood in an - guish of - fered,

Schmer - zen, wie einst sein Blut *dim.* ge - flos - sen,
man - kind His blood in an - guish of - fered,

più p pp

P.

JÜNGLINGS.
YOUTHS' VOICES.

cresc.

Alt.
Altos. *f*

1^o Ten.
1st Tenors. *f*

2^o Ten.
2nd Tenors. *f*

dem Er-lö - sung's - hel - den - sei nun mit freu-di-gem Her-zen mein
So in hap - py rap - ture, With love in turn for my Sav-iour My

fp *3* *più p*

P. +

dim. *f*

Blut ver - gos - sen: der Leib _____
blood's now prof - fered. The Christ, _____

dim. *f*

Blut ver - gos - sen: der Leib _____
blood's now prof - fered. The Christ, _____

dim. *f*

Blut ver - gos - sen: der Leib _____
blood's now prof - fered. The Christ, _____

pp *p* *cresc.* *f* *dim.*

P. +

JÜNGLINGE.
YOUTHS' VOICES.

— den Er zur Sühn' uns bot, — er lebt in uns durch
— whose blood for us did pay, — Now lives in us and

— den Er zur Sühn' uns bot, — er lebt in uns durch
— whose blood for us did pay, — Now lives in us and

— den Er zur Sühn' uns bot, — er lebt in uns durch
— whose blood for us did pay, — Now lives in us and

p *cresc.* *poco f* *p*

1^e Soprane.1st Sopranos.2^e Soprane.2nd Sopranos.3^e Soprane.3rd Sopranos. KNAREN (aus der äussersten Höhe der Kuppel.)

BOYS' VOICES (from the top of the dome.)

Altisten.

Altos.

Der Glau-be lebt, die
Our God is Love, AndDer Glau-be lebt, die
Our God is Love, AndDer Glau-be lebt, die
Our God is Love, AndDer Glau-be lebt, die
Our God is Love, Andsei - nen Tod!
heals to - day.sei - nen Tod!
heals to - day.sei - nen Tod!
heals to - day.

p *dolce* *p cresc.* *p*

KNABEN aus der Höhe.
BOYS' VOICES from above.

Tau - beschwebt, des Hei - - land's hol - - der Bo - te: der für euch fließt, des
sends the dove, Har-mo - - nious peace re - veal - ing; Take of the wine, Per-

Tau - beschwebt, des Hei - - land's hol - der Bo - te: der für euch fließt, des
sends the dove, Har-mo - - nious peace re - veal - ing; Take of the wine, Per-

Tau - beschwebt, des Hei - - land's hol - der Bo - te: der für euch fließt, des
sends the dove, Har-mo - - nious peace re - veal - ing; Take of the wine, Per-

Tau - be schwebt, des Hei - land's hol - der Bo - te: der für euch fließt des Weines ge-
sends the dove, Har-mo-nious peace re - veal-ing; Take of the wine, Per-ception di-

Weines geniesst, und nehmt vom Le - - - - - ben's - Bro - - de!
cep-tion di-vine, And bread that brings you heal - - ing.

Wein's ge-niesst, und nehmt vom Le - - - - - ben's - Bro - - de!
cep-tion di-vine, And bread that brings you heal - - ing.

Wein's ge-niesst, und nehmt vom Le - - - - - ben's - Bro - - de!
cep-tion di-vine, And bread that brings you heal - - ing.

niesst und nehmt vom Le - - - - - ben's - Bro - - de!
vine, And bread that brings you heal - - ing.

Immer noch

(Nachdem Alle ihre Stelle eingenommen und ein allgemeiner Stillstand eingetreten war, vernimmt man vom tiefsten Hintergrunde her, aus der gewölbten Nische
(When all have taken their places, a pause ensues, broken by the voice of the aged Titurel, coming from a vaulted recess behind Amfortas' couch in the

TITUREL

langsamer werdend. *Sehr langsam.*

Mein Sohn Am-for-tas, bist du am Amt? (Langes
My son Am-for-tas, do you still serve? (A long

piu p pp p

hinter dem Ruhebette des Amfortas, die Stimme des alten Titurel, wie aus einem Grabe heraufdringend.)
(extreme background, as though out of a tomb.)

Schweigen.) *silence.)* Soll ich den Gral heut' noch er-schau'n und le-ben? (Langes Schweigen.) Muss ich ster-ben, vom
Shall I a - gain look to the Grail to heal me? Must I die then, un-

(im Ausbruche qualvoller Verzweiflung sich halb aufrichtend.)
(half raising himself in an outburst of painful despair.)

AMFORTAS.

Etwas lebhafter.

We - - he! We - he mir der
Tor - - ment! Tor-ment! End-less

Ret-ter un-ge-lei-tet?
guided by my Sav-iour?

Viol.

Etwas lebhafter.

cresc.

Qual! Mein Va - - - ter, oh! noch ein-mal verrich-te du das Amt! Le - be, leb'
pain! O Fa - - - ther, once more per-form what the Ho-ly Grail requires. Car - ry on.

AMFORTAS.

Wieder wie zuvor.

77

— und lass' mich ster-ben.
and let me per-ish!

TITUREL.

Im Gra-be leb' ich durch des Hei-land's-Hrld: zu
I live en-tomb'd through our Re-deem-er's — grace, too

Wieder wie zuvor.

TITUREL.

schwach doch bin ich ihm zu die-nen. Du büß' im Dienste deine Schuld!
fee - ble now to ev - er serve Him Make your a - tone - ment for your guilt.

Ent - hül - let den
Un - cov - er the

(gegen die Knaben sich erhebend.)
(rising to stop the Esquires.)

AMFORTAS.

Lebhaft.

Nein! —
No! —

Lasst ihn
Let it

Grail!
Grail!
Sehr beschleunigend.

Lebhaft.

molto cresc.

f

un-enthüllt! Oh! Dass Kei - - ner, Kei - - ner die-se Qual er-misst, die mir der An-blick
stay con-cealed. Oh, that no - - one, no - - one here should know my pain, caused by the sa - cred

AMF.

weckt, der euch ent-zückt!
sight that gives you joy.

Was ist die Wun-de, ih-rer Schmerzen
What is the spear-wound and its tor-ment

Wuth ge-gen die Noth, die Höl-len-pein, zu die-sem Amt_ verdammt zu sein!
com - -pared to the pain, the hell-ish hurt of being condemned to serve the Grail?

Lebhaft.

Weh - vol-les Er - be, dem ich ver - fal - len, ich
Do - lor-ous du - ty on me has fall - en. I

— einz'-ger Sün - - der un-ter Al - len, des höch - sten Hei - lig-thum's zu
 — on - ly sin - - ner in the knight-hood, must tend this high - est ho - ly

dim. *pp*

P. + P. +

pfle - gen, auf Rei - - ne her - ab - zu - fle - hen sei - nen Se - gen!
 rel - ic and call down its bless - ing up - on the pure ones!

rallent. *poco rall.* *a tempo.*

cresc. *poco f* *dim.* *p* *cresc.*

P. + P. +

Oh, Stra - - - fe!
 In - flic - - - tion!

Stra - - fe oh - ne
 Pun - - ish - ment un -

f *p* *cresc.*

P. + P. + P. + P. +

Gleichen des, ach! ge - kränk - - - ten Gna - - den - - rei -
 e - qualed from ah! the trou - - - bled Fount - - of Mer -

f *p* *dim.*

P. + P. + P. 6 + P.

AMF.

chen!
cy!

Langsamer werdend.

p *più p* *pp*

P

Nach Ihm, nach Sei-nem Wei - - he - gru - - sse, muss sehn -
For Him and for His ben - - e - dic - - tion, my ea -

Sehr mässig.

ppp

P

- - lich mich's ver - lan - gen; aus tief - ster See - - le
- - ger heart is yearn-ing. My in - most soul de -

p *più p*

P

Hei - - les - - bu - sse zu Ihm muss ich ge -
sires a - - tone - ment from God, our on - ly

pp *cresc.*

AMF.

lan - gen. Die Stun - de naht: — ein Lichtstrahl senkt sich auf das hei - - li - ge
 Sav - iour. The hour draws near. — The light streams down up-on the sanc - - ti - fied
 Immer langsamer.

piu p *pp* *p*

Werk: — die Hül - le fällt.
 work. The cov - ering falls.
 Sehr langsam.

dim. *ausdrucksvoll*

(vor sich hinstarrend.)
 (gazing before him.)

Des Weih - ge - fäs - ses gött - licher Ge - halt er - glüht mit leuch - ten - der Ge - walt; durch -
 The ves - sel's ho - ly con - tents glow a - gain with heal - ing pow - er up - on us all. I

p *ppp* *p*

zückt von se - ligsten Genus - ses Schmerz, des hei - lig - sten Blu - tes Quell — fühl' - ich sich
 feel a rap - tur - ous and rending pain that comes from our Sav - iour's blood, — which - pours it -

p *p*

AMF.

gies - sen in mein Herz:
self — in-to my heart.

des eig-nensün-di-gen Blu - tes Gewell; in
The fu-rious tide of my own sin-ning blood de-

Allmählich etwas belebter.

dim.

p
P.

wahn-sin-ni-ger Flucht muss mir zu-rück dann fließen,
lir - i-ously rush - es back in surg-ing tor-rents,

in die Welt der Sün - - densucht mit
for it seeks this world — of lust to

poco cresc.

wil - der Scheu sicher-giessen; von Neu - em sprengtes das Thor, da-raus es nun ström't her-
pour itself out headlong. — A - gain — it forc - es the door, a - gain it e-merg-es

poco cresc.

sf

vor, hier durch die Wun-de der Sei - nen gleich, ge - schla - gen von des -
forth, here through this lance wound like un - to. His, in - flict - ed by the

mf

sf

selben Spee - res Streich, der dort dem Er-lö - - ser die Wun - de stach, aus
stab of that — same spear, which gave our Re-deem - er the ho - ly wound, and
Gedeht und breit.

sfp *cresc.* *f* *p* *dim.* *3*

der mit blut'-gen Thrä-nen der Gött - li - che weint' ob der
blood-stained tears of an - guish the Son — of Man shed — for all

più p *f* *p* *3* *3*

Mensch - heit Schmach in Mit-leid's — hei - li-gem Sehnen, und aus der nun
man - kind's shame, with ten-der, — pit - i-ful yearn-ing. And now too from
Wieder belebend.

dim. *3* *3* *3* *pp* *p* *p*

mir, an hei-ligster Stelle, dem Pfle - - ger gött - - lichster
me, in ho-li-est of-ice, the guard of god - - li-est

poco cresc. *pp* *3*

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AMP.

Er - be, schliesse die Wun - - - de,
ser - vice, save me and heal me,

dass hei - - lig ich ster-be, rein Dir
that I may die ho-ly, pure with

(Er sinkt wie bewusstlos zurück.)
(He sinks back as though unconscious.)

ge-sun-de!

1st Alt. sal-va-tion!

1st Altos.

„Durch Mit-leid wissend, der rei-ne Thor: har-re sein,-
“Made wise through pit-y, the ho-ly fool. Wait for him,-

2nd Alt.
2nd Altos.

„Der mit-leid-voll rei-ne Thor: har-re sein,-
“Through pit-y wise, ho-ly fool. Wait for him,-

1st Tenor.
1st Tenors.

„Der mit-leid-voll rei-ne Thor: har-re sein,-
“Through pit-y wise, ho-ly fool. Wait for him,-

2nd Tenor.
2nd Tenors.

„Der mit-leid-voll rei-ne Thor: har-re sein,-
“Through pit-y wise, ho-ly fool. Wait for him,-

ppp

KNABEN und JÜNGLINGE
aus der mittleren Höhe.
BOYS' and YOUTHS' VOICES
from the height invisible.

KNABEN und JÜNGLICHE.
BOYS' and YOUTHS.1st Alt.1st Altos.den ich er - kor ____ !"
the one I chose." ____2nd Alt.2nd Altos.den ich er - kor ____ !"
the one I chose." ____1st Tenor.1st Tenors.*pp*
har - - - re sein ____ !"
Wait ____ for him." ____2nd Tenor.2nd Tenors.*pp*
har - - - re sein ____ !"
Wait ____ for him." ____1st Tenor.1st Tenors.*pp*
So ward es dir ver-hies-sen: har-re ge-trost, des Am-tes wal-te_
Such were the words pre-dict-ed. Wait and be-lieve. Per-form your of-fice_2nd Tenor.2nd Tenors.*pp*
So ward es dir ver-hies-sen: har-re ge-trost, des Am-tes wal-te_
Such were the words pre-dict-ed. Wait and be-lieve. Per-form your of-fice_1st Bass.1st Basses.*pp*
So ward es dir ver-hies-sen: har-re ge-trost, des Am-tes wal-te_
Such were the words pre-dict-ed. Wait and be-lieve. Per-form your of-fice_2nd Bass.2nd Basses.*pp*
So ward es dir ver-hies-sen: har-re ge-trost, des Am-tes wal-te_
Such were the words pre-dict-ed. Wait and be-lieve. Per-form your of-fice_DIE RITTER.
THE KNIGHTS.*pp**poco cresc.*

Immer langsamer.

TITUREL

DIE RITTER.
THE KNIGHTS.

1^{er} u. 2^{ter} Tenor.
1st & 2nd Tenor.

Ent-hül-let den Grail!
Un-cov-er the Grail!

heut'!
1^{er} u. 2^{ter} Bass. still.
1st & 2nd Basso.

(Amfortas erhebt sich langsam und mühevoll.)
(Amfortas raises himself slowly and with difficulty.)

heut'!
still. —

Immer langsamer.

pp *ppp*

P *P* *P* *trem.*

P *P* *P* *P* *P* *P*

(Die Knaben nehmen die Decke vom goldenen Schreine, entnehmen ihm eine antike Krystallschale, von welcher sie ebenfalls eine Verhüllung hinwegnehmen, und setzen diese vor Amfortas hin.)

(The Esquires remove the cover from the golden shrine and take from it an antique crystal cup, which they likewise uncover and place before Amfortas.)

più p

sempre pp *P*

STIMMEN aus der Höhe.
VOICES from above.Altisten.
Altos.

Sehr langsam.

1^{er} Tenor.
1st Tenors.

„Nehmet hin mei-nen Leib, nehmet hin mein Blut, —
“Take my bod-y and eat. Take my blood and drink. —

„Nehmet hin mei-nen Leib, nehmet hin mein Blut, —
“Take my bod-y and eat. Take my blood and drink. —

Sehr langsam.

morendo *ppp una corda* (*sempre trem.*)

P *P* *P* *P* *P* *P*

STIMMEN ans der Höhe.
VOICES from above.

Alt.
Altos.

p

Ten.
Ten.

um uns' rer Lie - - - be Wil - - - len! "
This is my lov - - - ing or - - - der."

p

um uns' rer Lie - - - be Wil - - - len! "
This is my lov - - - ing or - - - der."

(Während Amfortas andachtsvoll im
stummen Gebet zu dem Kelche sich
neigt, verbreitet sich eine immer dichter
ere Dämmerung über die Halle.)

(Amfortas bows devoutly in silent
prayer before the chalice; the light
in the Hall gradually wanes to a
mere dusky glimmer.)

pp

P.

P.

P.

sempre ppp

p ausdrucksvoll

+ P.

cresc.

+ P.

dim.

P.

piu p
P.

(Eintritt der vollsten Dunkelheit.)
(Complete darkness.)

pp
P.

Sopran. *p* *f* *dim.* *p*

KNABEN
(aus der Höhe.)
BOYS' VOICES
(from above.)
Alt. *p* *f* *dim.* *p*

„Nehmet hin mein Blut, nehmet hin meinen Leib, auf dass ihr mein'
„Take my blood and drink, Take my bod-y and eat. Do this in thought

„Nehmet hin mein Blut, nehmet hin meinen Leib, auf dass ihr mein'
„Take my blood and drink, Take my bod-y and eat. Do this in thought

ppp trem.

p

ge-denkt!“
of me.”

p

ge-denkt!“
of me.”

pp
P. *sempre trem.*
sempre ppp

p ausdrucksvoll.
P.

cresc. -
P.

(Hier dringt ein blendender Lichtstrahl von oben auf die Krystallschale herab;
diese erglöh sodann immer stärker in leuchtender Purpurfarbe, Alles sanft bestrahlend.)
(A dazzling ray of light falls from above upon the crystal cup, which now
glows, ever-deeper, a shining wine-purple colour, shedding a soft light on all around.)

f *più f* *dim.*
P.

(Amfortas, mit verklärter Miene, erhebt den „Gral“ hoch und schwenkt ihn sanft nach allen Seiten, worauf er dann Brod und
Amfortas with a transfigured expression raises the Grail, and waves it slowly to every side, thus consecrating the

p *sf* *cresc. -*
P.

TITUREL.

Wein segnet. Alles ist auf Knieen.)
bread and wine. All are kneeling.)

Oh! Hei - - li-geWonne, wie
Oh! Rap - ture from heav-en, how

più f *dim.* *più p*
P.

hell grüsst uns heu - - - te der Herr.
joy - ful to - day is the Word!

(Amfortas setzt den „Gral“ wieder
(Amfortas sets the Grail down, and

pp

(trem.)

P.

nieder, welcher nun, während die tiefe Dämmerung wieder entweicht, immer mehr erblasst: hierauf schliessen die Knaben das
its glow slowly fades, as the darkness tightens; hereupon the Esquires enclose the vessel in its shrine, and cover it

p

P.

P.

P.

P.

P.

Gefäss wieder in den Schrein und bedecken diesen wie zuvor.)
as before.)

(Hier tritt die frühere Tages-
(Daylight returns.)

Sehr allmählich das
Zeitmass etwas bewegter.

p

più p

pp

poco marcato

P.

P.

P.

P.

P.

helle wieder ein.)

dim. -

sempre P.

KNABEN (aus der Höhe.)
 BOYS (from above.)
 Sopran und einige Altisten.
 Sopranos and a few Altos.

Wein und Brod des letz-ten Mah - - - les wan - delt'
 Wine and bread to sub-stance chang - - - ing, This the
 Mässig.

pp *sempre pp*

(Die vier Knaben, nachdem sie den Schrein verschlossen, nehmen nun die zwei Weinkrüge, sowie die zwei Brodkörbe, welche Amfortas zuvor durch das Schwenken des Grals-Kelches über sie gesegnet hatte, von dem Altartische, (The four Esquires, having enclosed the shrine, now take from the altar-table the two flagons and baskets which have been blessed by Amfortas with

einst der Herr des Gra - - les, durch des Mit - leid's Lie - - bes -
 Grail's dear Lord's ar - rang - - ing, Through the power of Love di -

pp

vertheilen das Brod an die Ritter und füllen die vor ihnenstehenden Becher mit Wein. Die Ritter lassen sich zum Mahle nieder, so auch Gurnemanz, welcher einen Platz neben sich leer hält und Parsifal durch ein Zeichen zur Theilnehmung am Mahle einlädt: Parsifal bleibt aber, starr und stumm, wie gänzlich entrückt, zur Seite stehen.)
 the Grail-chalice. They distribute the bread to the Knights and fill their cups with wine. The Knights seat themselves, and Gurnemanz, who has kept a place empty beside him, signs to Parsifal to come and take part in the meal; but the latter remains standing apart, silent and motionless, as though wholly entranced.)

macht, in das Blut, das er ver-goss, in den Leib, den dar - er -
 vine, In - to bread that is His flesh, In - to blood of that - true

pp

KNABEN.
BOYS.

bracht'.

Vine. JÜNGLINGE (aus der mittleren Höhe der Kuppel.)
YOUTHS' VOICES (from above.)

Altisten, mit einigen hohen Tenoristen verstärkt.
Alto voices strengthened by a few high Tenors.

Blut und Leib der heil'-gen Ga - - - be
Blood and flesh, as His cre - a - - - tion,

wan - delt heut' zu eu - rer La - - - be sel' - ger
Show His love, our true Sal - va - - - tion. God is

Trö - stung Lie - bes - geist in den Wein, der euch nun
Spir - it, God is Love, God in - spires with Wine from

floss, in das Brod, das heut' ihr
Heaven, God is man - - - na from A -

Noch etwas bewegter.

speist.
bove.
Tenor.Die RITTER. Erste Hälfte.
The KNIGHTS. First half.
Bass.Neh - met vom Brod,
Take of the bread,Neh - met vom Brod,
Take of the bread,

Noch etwas bewegter.

*cresc.**p.*wan - delt es kühn in Lei - bes Kraft und
Quick - en - ing power, For with it strength iswan - delt es kühn in Lei - bes Kraft und
Quick - en - ing power, For with it strength is*poco cresc.*Stär - ke, treu bis zum Tod, fest je - dem
giv - en. True to the death, Now is theStär - ke, treu bis zum Tod, fest je - dem
giv - en. True to the death, Now is the*p.*

Tenor.

Müh'n zu wir - ken des Hei - - - land's Wer - - -
 hour To fol - low the will of heav - - -

1. Hälfte.

1st Half.

Bass.

Müh'n zu wir - ken des Hei - - - land's Wer - - -
 hour To fol - low the will of heav - - -

Tenor.

Die RITTER. Zweite Hälfte.

The KNIGHTS. Second half.

Bass.

cresc. -

f

f

ke!

en.

ke!

en.

Neh - met vom Wein, wan - delt ihn neu zu Le - - bens
 Take of the wine, Change it a - new, To blood of

2. Hälfte.

2nd Half.

Neh - met vom Wein, wan - delt ihn neu zu Le - - bens
 Take of the wine, Change it a - new, To blood of

p

cresc. -

1. Hälfte.
1st Half.

Die RITTER.
The KNIGHTS.

feu - ri - gem Blu - - - te, froh im Ver - ein, _____
zeal - ous de - fi - - - ance. Right is di - vine, _____

2. Hälfte.
2nd Half.

feu - ri - gem Blu - - - te, froh im Ver - ein, _____
zeal - ous de - fi - - - ance. Right is di - vine, _____

bru - der - ge - treu zu käm - pfen mit se - - - li - gem
Broth - er - hood true, So bat - tle with ho - - - ly re -

zu käm - pfen mit se - - - li - gem
So bat - tle with ho - - - ly re -

bru - der - ge - treu zu käm - pfen mit se - - - li - gem
Broth - er - hood true, So bat - tle with ho - - - ly re -

bru - der - ge - treu zu käm - pfen mit se - - - li - gem
Broth - er - hood true, So bat - tle with ho - - - ly re -

poco cresc. più

The image shows a page from a musical score for the song "The Rose Tree." It features four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two halves: "1. Hälfte. 1st Half." and "2. Hälfte. 2nd Half." The vocal parts are for Soprano, Alto, Tenor, and Bass. The piano accompaniment includes a grand staff (treble and bass clef). The lyrics are in German: "Mu - li - the! - ance!" and "un poco riten." (a little slower). The piano part includes a "cresc." (crescendo) marking. The page number 97 is in the top right corner.

97

1. Hälfte. 1st Half.

Mu - li - the! - ance!

2. Hälfte. 2nd Half.

Mu - li - the! - ance!

un poco riten.

cresc.

KNABEN (volle Höhe der Kuppel.)

BOYS (from the top of the dome.)

Alle Soprane.

Alt.

JÜNGLINGE (mittlere Höhe der Kuppel.)

YOUTHS (from the mid-height.)

Tenor.

1. Tenor.

2. Теор.

Alle RITTER.

ALL KNIGHTS.

1. Bass.

2. & 3. Bass.

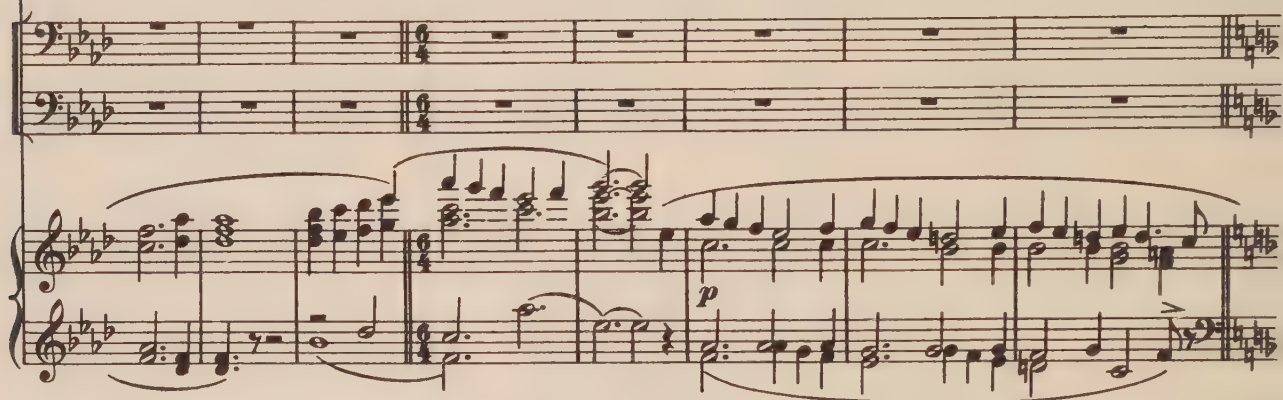
☛ **Langsam.**

(Die Ritter haben sich erhoben
(*The Knights rise and pace*

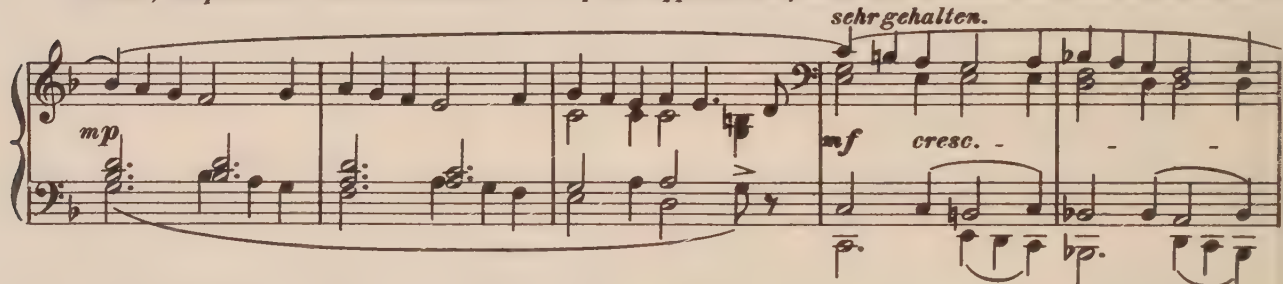
KNABEN. (verhallend.)
BOYS. (perendosi.)



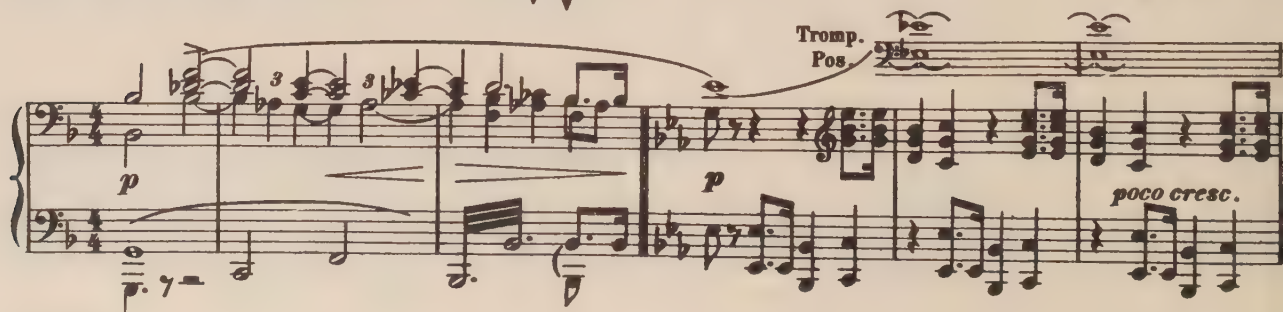
und schreiten von beiden Seiten auf sich zu, um während
des Folgenden sich feierlich zu umarmen.)
from each side to the centre, where they solemnly embrace.)



(Während des Mahles, an welchem er nicht theilnahm, ist Amfortas aus seiner begeisterungsvollen Erhebung allmählich
wieder herabgesunken: er neigt das Haupt und hält die Hand auf die Wunde. Die Knaben nähern sich ihm; ihre Bewe-
gungen deuten auf das erneuerte Bluten der Wunde: sie pflegen Amfortas, geleiten ihn wieder auf die Sänfte, und, während
*Amfortas, who has taken no part in the meal, has gradually sunk down from his state of inspired exaltation; he bows
his head, and presses his hand to his wound. The Esquires approach him, and their movements show that the wound has*



Alle sich zum Aufbruch rüsten, tragen sie, in der Ordnung wie sie kamen, Amfortas und den heiligen Schrein wieder von
dannen. Die Ritter ordnen sich ebenfalls wieder zum feierlichen Zug und verlassen langsam den Saal.)
*broken out afresh; they attend to it, and assist their master back to the litter. Then whilst all are preparing for
departure, they bear out Amfortas and the holy shrine in the order of entrance. The Knights likewise fall into solemn procession
and slowly leave the Hall.)*



First system of the musical score. It features a piano (p) introduction with a melody in the right hand and a bass line in the left hand. The melody includes triplets and a dynamic marking of *mf*. The bass line has a *dim.* (diminuendo) marking. The system ends with a *f* (forte) dynamic marking.

Second system of the musical score. It continues the piano introduction with a *poco cresc.* (poco crescendo) marking. The melody in the right hand features triplets and a *f* (forte) dynamic marking. The bass line has a *p* (piano) dynamic marking.

Third system of the musical score. It continues the piano introduction with a *mf* (mezzo-forte) dynamic marking. The melody in the right hand features triplets and a *dim.* (diminuendo) marking. The bass line has a *p* (piano) dynamic marking.

(Hier entfernt sich der Zug mit Amfortas gänzlich. — Verminderte Tageshelle tritt ein.)
(Here the procession with Amfortas disappears entirely. — The light diminishes.)

Fourth system of the musical score. It features a *poco marc.* (poco marcato) marking. The melody in the right hand has a *p* (piano) dynamic marking. The bass line has a *più p.* (più piano) dynamic marking. The system ends with a *pp* (pianissimo) dynamic marking.

Fifth system of the musical score. It features a *poco cresc.* (poco crescendo) marking. The melody in the right hand has a *p* (piano) dynamic marking. The bass line has a *p* (piano) dynamic marking.

(Knappen ziehen wieder schnelleren Schrittes durch die Halle.)
(Esquires pass quickly through the Hall.)

Sixth system of the musical score. It features a *dim.* (diminuendo) marking. The melody in the right hand has a *p* (piano) dynamic marking. The bass line has a *p* (piano) dynamic marking.

poco cresc. *dim.*

più p *P.* *sempre*

più p *pp* *ppp*

(Die letzten Ritter und Knappen haben hier den Saal verlassen: die Thüren werden geschlossen. — Parsifal hatte bei dem vorangehenden stärksten Klagerufe des Amfortas eine heftige Bewegung nach dem Herzen gemacht, welches er krampfhaft eine Zeitlang gefasst hielt; jetzt steht er noch, wie erstarrt und regungslos da.)

(The last Knights and Esquires have now left the Hall, and the doors are closed. Parsifal still stands stiff and motionless; on hearing Amfortas' cry of agony, he pressed his hand suddenly and convulsively to his heart, remaining long in that position.)

(tritt missmuthig an Parsifal heran und rüttelt ihn am Arme.)
GURNEMANZ (coming up to Parsifal in an ill humour and shaking him by the arm.)

Was stehst du noch da?
 You stand like a stock.

Weisst du, was du
 Just what have you

p *p*

(Parsifal fasst sich krampfhaft am Herzen
und schüttelt dann ein wenig mit dem Haupte.)

(Parsifal presses his heart convulsively
and slightly shakes his head.)

GURNEM. (sehr ärgerlich.)
(much irritated.)

sahst?
seen? *molto espress.*

Du bist doch e-ben nur ein
You are then noth-ing but a

p sf dim. pp sf sf

(Gurnemanz öffnet eine schmale Seitenthüre.)
(Gurnemanz opens a narrow side door.)

Thor! —
fool!

Dort hinaus, deinem Wege zu!
Leave the place! A-way with you!

Doch rath dir Gur-nemanz:
Yet hark to Gur-ne-manz:

sf mf sf sf

lass'du hier künf-tig die Schwäne in Ruh',
Here-af-ter do not go af-ter our swans.

und suche dir Gänser die Gans!
Just seek-fool-ish gan-der-a goose!

p sf ff dim.

(Er stösst)
(He pushes)

Parsifal hinaus und schlägt, mürrisch, hinter ihm die Thüre
stark zu. Während er dann den Rittern folgt — schliesst, auf dem
letzten Takte mit der Fermate, sich der Vorhang.)

Parsifal out and bangs the door angrily upon him. While
he follows the Knights, upon the last bar the curtain closes.)

Eine Altstimme (aus der Höhe.) *Alto solo (from above.)*

„Durch Mit-leid, wissend der rei-ne
„Through pit-y, know-ing the ho-ly

p sf sf sf dim. pp

più p

Von der höchsten Höhe.
From the top to the dome.

Sopran. *p*
Se - - lig im Glau - - - ben!
Faith - - is our for - - - tress.

Sopran. *p*
Se - - - - - lig!
Faith - - - - - ful!

Sopran. *p*
Se - - lig im Glau - - - ben!
Faith - - is our for - - - tress.

p
Se - - lig im Glau - - - ben!
Faith is our for - - - tress.
Tiefe Soprane.

p
Se - - lig im Glau - - - ben!
Faith is our for - - - tress.

p *pp*
Se - - lig im Glau - ben!
Faith is our for - tress.

Altstimme mit einigen Tenören.
p *pp*
Se - - lig im Glau - ben!
Faith is our for - tress.

Eine Altstimme.
Thor:
fool."

pp
(Glocken.) P.

Zweiter Aufzug.

Second Act.

Klingsor's Zauberschloss.

Klingsor's Magic Castle.

Heftig, doch nie übereilt.

PIANO.

The musical score is written for Piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps). The time signature is 2/2. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- p* (piano)
- cresc.* (crescendo)
- f* (forte)
- dim.* (diminuendo)
- ff* (fortissimo)

The score is marked with "P." (Piano) and "+" signs, indicating specific performance instructions or measures.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Bass clef. Dynamics: *cresc.*
- System 2:** Bass clef. Dynamics: *più f*, *ff*. Includes a *P.* marking and a cross symbol.
- System 3:** Treble and Bass clefs. Dynamics: *ff*. Includes *P.* markings and cross symbols.
- System 4:** Treble and Bass clefs. Dynamics: *ff*. Includes *P.* markings and cross symbols.
- System 5:** Treble and Bass clefs. Dynamics: *più f*. Includes *P.* markings and cross symbols.
- System 6:** Treble and Bass clefs. Dynamics: *ff*. Includes *P.* markings and cross symbols.

First system of musical notation, piano (P.). The system consists of two staves. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (P.) dynamic marking is present below the lower staff.

Second system of musical notation, piano (P.). The system consists of two staves. The upper staff continues the melodic line. The lower staff has a piano (P.) dynamic marking and a *più f* (piano fortissimo) marking towards the end of the system.

Third system of musical notation, Violinen. (Violins). The system consists of two staves. The upper staff is for the Violins, starting with a *f* (forte) dynamic. The lower staff has a piano (P.) dynamic marking and a *fff* (fortississimo) dynamic marking. A *f* dynamic is also present in the middle of the lower staff.

Fourth system of musical notation, *f* (forte). The system consists of two staves. The upper staff has a *f* dynamic marking. The lower staff has a piano (P.) dynamic marking and a *ff* (fortissimo) dynamic marking. A *f* dynamic is also present in the middle of the lower staff.

Fifth system of musical notation, *rall.* (rallentando). The system consists of two staves. The upper staff has a *rall.* dynamic marking. The lower staff has a *f dim.* (forte diminuendo) dynamic marking and a *più* (piano) dynamic marking. The system ends with a double bar line.

Der Vorhang auf.

Im Inneren Verliesse eines nach oben offenen Thurmes. Seitenstufen führen nach dem Zinnenrande der Thurmmauer; Finsterniss in der Tiefe, nach welcher es von dem Mauervorsprunge, den der Boden darstellt, hinabführt. Zauberwerkzeuge und nekromantische Vorrichtungen.

The curtain opens.

Within the keep of a tower, open above. Side-steps lead up to the battlement at the top. Below the Offset of the tower-wall, represented by the stage, all goes down into darkness. Magical and necromantic apparatus.

Langsam.

p *più p* *più p* *pp*

KLINGSOR (auf dem Mauervorsprunge zur Seite, vor einem Metallspiegel sitzend).
 (on the Offset of the tower to one side, sitting before a metal mirror).

Die Zeit ist da. The time has come. Schon lockt mein Zauberschloss den The boy now nears with child-ish
pp *pp* *u.c.* *u.c.* *p. pp*

Thoren, den, kindisch jauchzend, fern ich nahenseh! Im To-desschlafe
 out-cries. My mag-ic cas-tle lures the lad this way. A death-ly slum-ber
pp *p>* *più* *pp*

hält der Fluch sie fest, der ich den Krampf zu lö-sen weiss. Auf denn! An's Werk!
 still binds fast my slave, so let me end her cramping curse. Up then! To work!
cresc. *sf* *pp* *cresc.* *sf* *sf* *accel.*

(Er steigt, der Mitte zu, etwas tiefer hinab, und entzündet dort Räucherwerk, welches alsbald den Hintergrund mit einem bläulichen Dampfe erfüllt.)
(He moves down towards the centre and lights incense, which immediately fills the background with blue smoke.)

Lebhaft.

First system of musical notation. The upper staff contains a melodic line with a sixteenth-note run marked with a '6'. The lower staff has a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The key signature has two sharps (F# and C#).

bläulichen Dampfe erfüllt.)

Second system of musical notation. The upper staff features an arpeggiated figure marked *arpegg.*. The lower staff has a piano (*p*) dynamic marking and a 'P.' marking. The key signature has two sharps.

Third system of musical notation. The upper staff has a piano (*p*) dynamic marking. The lower staff has a 'P.' marking. The key signature has two sharps.

(Klingsor setzt sich wieder vor die
(Klingsor seats himself again before his

Fourth system of musical notation. The upper staff has a piano (*p*) dynamic marking. The lower staff has a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The key signature has two sharps.

Zauberwerkzeuge und ruft, mit geheimnissvollen Gebärden, nach dem Abgrunde.)
magical instruments, and calls with strange gestures into the depth below.)

Fifth system of musical notation. The upper staff has a forte (*f*) dynamic marking. The lower staff has a piano (*p*) dynamic marking and a 'P.' marking. The key signature has two sharps.

KLINGSOR.

Her-auf! Get up! Her-auf! Get up! Zu mir! Come here!

dim. *p* *più p*

Dein Mei-ster ruft dich Na-men-lo-se,
Your mas-ter calls you, name-less crea-ture,

p

Ur-teu-fe-lin! Höl-len-ro-se! He-
First sor-cer-ess! Rose of Ha-des! He-

p

ro-dias war'st du, und was noch?
ro-dias one time, and what else?

p

KLINGSOR.

Gun - - - dryg - gia dort,
Gun - - - dry - gia there,

Kun - dry hier!
Kun - dry here!

cresc.

Hie - her!
Come here!

Hie - -
Come

(In dem bläulichen Lichte steigt Kun-
(In the blue light Kundry's figure

her denn, Kun-dry!
here then, Kun-dry!
Allmählich langsamer werdend.

Dein Meister ruft:
Your mas-ter calls:

herauf!
a-rise!

*dim.**più p-*

dry's Gestalt herauf. Sie scheint schlafend.)
rises up. She seems asleep.)

Bedeutend langsamer.

pp

KLINGSOR.

(Kundry's Gestalt macht die Bewegung einer Erwachenden.
(Kundry's figure moves like one awaking. Here she utters a terrible cry.)

Sie stösst hier einen gräss-
 lichen Schrei aus.)

Lebhaft.

pp *accel.* *molto cresc.* *ff*

P. + P. + P. +

Er-wachst du? Ha! Meinem Ban-ne wieder ver-
 You're wak'-ning? Ha! You have fallen a-gain to

sf *p*

P. + P. +

(Kundry lässt ein Klagegeheul, von grösster Heftigkeit bis zu bangem Wimmern
 sich abstufend, vernehmen.)
*(Kundry gives vent to a loud wail of misery, that sinks gradually into low accents
 of fear.)*

fallen heut' zur rechten Zeit.
 my spell to-day in time of need.

Heftig, etwas zögernd und sehr ausdrucks-voll *rallent.*

f sf dim. dim.

P. +

Sag', wo trieb'st du dich wieder umher?
 Say, where have you been roam-ing a-gain?

a tempo. *piu p*

Pfui! Dort beidem Rit - ter-ge-sipp, wo wie ein Vieh du dich halten lässt! Gefällt dir's bei mir nicht
 Pfui! There, by that rab - ble of knights, where you are looked up-on as a beast! With me don't you fare much

Etwas mässiger.

fp *p* *dolce*

P. P.

bes-ser? Als ih - ren Mei-ster du mir ge - fan-gen - ha-ha! den rei-nen Hü-ter des
 bet-ter? You lured their mas-ter in - to my pow-er ha ha! the vir-gin guard of the

tr

Langsamer.

KUNDRY. (rauh und abgebrochen, wie im Versuche, wieder Sprache zu gewinnen.)

(hoarsely and brokenly as though striving to regain speech.)

(lebhaft) Ach! Ah! Ach! Ah!

Gra - les, was jag - te dich da wie - der fort?
 chal - ice, so what was it drove you a - way?

sf *f* *dim.* *pp*

P.

Langsamer.

Tie - fe Nacht.. Wahn-sinn... Oh! Wuth..
 Gloom-y night Mad-ness! Oh! Rage!

pp

u. c.

KUNDRY.

Ach! Jam-mer! Schlaf.. Schlaf.. tie - fer Schlaf..
 Oh! An guish Sleep— sleep— Deep-est sleep!—

Immer langsamer.

p *più p* *pp*

Bewegter.**Langsamer.**

Tod..! (wie zuvor) Ja... Mein Fluch.
 Death! (as before) Yes!— My curse!—

KLINGSOR.

Da weck-te dich ein And'rer? He?
 Then did an-oth-er wake you? Hey?

Bewegter. **Langsamer.**

p *cresc.* *dim.* *p* *sf*

KLINGSOR.

Oh...! Seh - - nen... Seh - - nen! Ha.
 Oh!— Long - - ing— long - - ing! Ha!

Gedehnt. *rallent.*

dim. *p* *3* *3*

Belebend.**Langsamer.**

KLINGSOR.

Da.. da.. dient ich.
 There I served them.

ha! dort nach den keu-schen Rit - tern?
 ha! there—for the vir - gin knight-hood?

Belebend. **Langsamer.**

sf *dim.* *pp*

KLINGSOR.

Ja ja, den Schaden zu ver-gü-ten, den du ih-nen bö-s-lich ge-bracht? Sie hel-fen dir
 Yes, yes! You thought to make re-pay-ment for harm you had done to the band? But they can-not

Bewegter.

nicht; feil sind sie Al - le biet' ich den rechten Preis; der fe - ste-ste fällt, sinkt er dir in die
 help; all are corrupt-ed— if I just ask their price. The firm-est will fall, yielding to your em-

Ar-me und so verfällt er dem Speer, den ih-rem Mei - ster selbst ich entwandt.—
 brac-es, and then be quelled by the spear, which from their lord him-self I pur-loined.

Den Ge - fähr-lichstengilt's nun heut' zu be - steh'n: ihn schirmt der Thorheit Schild.
 Our most dan-ger-ous foe is due on this day:— one armed with fol-ly's shield.

Mässiger.

KUNDY.

Ich — will nicht. — Oh.. Oh! —
I — will not. No! No!

KLINGSOR.

Wohl willst du, denn du
You will well, for you

Du.. kannst mich.. nicht.. halten.
You can - not com - pel me.

Du?..
You!

musst.
must.

A - ber dich fassen.
But I can seize you.

Aus wel - cher Macht?
And by what pow'r?

Dein Mei - ster.
Your mas - ter.

Ha! — Weil einzig an mir deine
Ha! The pow'r of a man who's im-

KUNDRY.

(grell lachend)
(with a shrill laugh)

KLINGSOR.

Ha-ha!

Bist du keusch?

Ha! ha!

Are you chaste?

Macht nichts ver-mag.
mune to your charms.(wütend)
(furiously)Was frag'st du das, ver-fluch-tes Weib?
And why ask that, ac-curs-ed witch?Furcht-ba-re Noth! So lacht nun der Teu-fel mein, dass
Hor-ri-ble lack! So laughs the dev-il now be-einst ich nach dem Hei-li-gen rang?
cause I strove for ho-li-ness once!

Belebend.

molto espressivo

KLINGSOR.

Furcht - - ba - re Noth! —
 Hor - - ri - ble lack! —
 Lebhaft.

Un - ge - bän - dig - ten Seh - nens Pein, schreck - lichster Trie - be Höl - len - drang, den
 Ir - re - pres - si - ble long - ing pain! Ter - ri - ble prick - ing lust from hell — which

ich zum To - des - schweigen mir zwang, lacht und höhnt er nun
 once I quelled to qui - et of death — laughs and mocks me a -

laut durch dich, des Teu - - - fel's Braut — ?
 loud through you, the dev - - - il's bride! —

KLINGSOR.

Hü - - te dich! Hohn und Ver - ach - tung bü - sste schon Einer, der Stol - ze
Have a care! Well did he pay for scorn and de - ri - sion that proud one

sf *fp* *sf* *p* *sf* *p*

P. + P. + P. +

stark in Hei - ligkeit, der einst mich von sich stieß: sein Stamm ver - fiel mir, un - er -
strong in ho - li - ness, who spurned me from him once. His stock is blast - ed. Un - re -

p *sf* *p* *p* *3* *3* *3* *3*

P. + P. + P. +

lös't soll der Hei - - li - gen Hü - ter mir schmachten, und bald, so wahn' ich,
deemed shall the ho - - ly cus - to - di - an suf - fer; and soon, I fan - cy,

poco cresc. *più cresc.*

P. +

hüt' ich mir selbst den Gral. Ha - ha! Ge -
I shall be lord of the Grail. Ha - ha! And

sf rallent. *dim.* *p*

Etwas mässiger.

f f

3 3 3 3

KLINGSOR.

fiel er dir wohl, Am-for-tas der Held, den ich zur Won - ne dir ge-sellt?
 did you not like Am-for-tas, the brave, he whom I gave - you for your joy?

cresc.

P. *+* *P.* *+*

KUNDRY.

Oh! Jam - mer! Jam - mer! Schwach auch Er, -
 Oh! Tor - ment! Tor - ment! Weak he too!

> dim. *p*

schwach Al - le, mei-nem Flu - - - che mit mir al - - le ver-
 All weak-lings! For the curse I bear brings all - - - to their.

espressivo

p *cresc.* *poco f* *p* *cresc.*

P. *+* *P.* *+*

fallen! Oh, e - - wiger Schlaf, ein - zi-ges Heil, - wie, -
 ru-in Oh, sleep - with-out end, on - ly re - lease, how, -
 Matt nachlassend.

p *p*

P.

KUNDRY.

Etwas belebend.

— wie dich ge-winnen?
— how may I win you?

KLINGSOR.

Ha! Wer dir trotz-te, lös'-te dich
Ha! He who braves you, saves you as
Etwas belebend.

frei: well: ver-such's mit dem Kna-ben, der naht!
so try out the lad, who draws near!

Ich will nicht!
I will not!

KLINGS. (steigt hastig auf die Thurmmauer.)
(hastily mounting the tower wall.)

Jetzt schon erklimmt er die
So soon! He's climb-ing the

KUNDRY.

Oh! — We - he! We - he! Er-wach-te ich da - rum?
O! — sor - row! Sor - row! Was this why you woke me?

Burg.
wall.

KUNDRY.

Muss ich?
Must I?

Muss?
This?

(hinabblickend.)
(looking out.)

KLINGSOR.

Ha! — Er ist schön der Kna - be!
Ha! — Quite a hand-some young-ster!

KUNDRY.

Oh! —
Oh! —

Oh! —
Oh! —

We - - - - he mir!
Woe - - - - is me!

(Klingsor stösst, nach aussen gewandt, in ein Horn.)
(Klingsor leaning out, blows a horn.)

KLINGSOR.

Ho!
Ho!

Ihr Wächter!
You watch-men!

Ho! — Rit-ter!
Ho! — War-riors!

Helden!
He-ros!

Auf!
Up!

Feinde nah!
Foes are near!

KLINGSOR.

Ha! Wie zur Mau-er sie stür - men, die bethör - ten Ei-genhol - de zum
 Hey! How they rush to the ram - parts, the be-sot - ted vas-sals mean - ing

12

p

cresc.

6 6

Schutz ihres schö - nen Ge - teu - fel's! So! Muthig!
 to guard their beau - ti - ful dev - ils! So! Cour-age!

6

p *sf* *p* *sf*

P. + P. + P. +

Muthig! Ha-ha! Der fürch - - tetsich nicht: dem Helden Fer - risent-
 Cour-age! Ha ha! He's quite with-out fear: he took the sword from the

3

p

P. + P. + P. + P.

wand er die Waffe, die führt er nun freislich wi-der den Schwarm.
 val - or - ous Fer - ris, and with it he cuts - his way through the swarm.

3 3 3 3 3 3

cresc. *f*

+

(Kundry geräth in unheimliches ekstatisches Lachen bis zu krampfhaftem Wehegeschrei.)
 (Kundry falls into wild hysterical laughter, which ends in a woeful moan.)

KLINGSOR.

Wie ü - - bel den Tölpeln der Ei - fer ge - deih't! Dem schlug er den
 The louts lack the ar-dor to cope with his zeal! This —struck in the

p *3* *fz* *p* *3* *sf* *p* *3* *cresc.* *P.*

KUNDRY.

(Schrei.)
 (Shriek.)

(Sie verschwindet.)
 (She vanishes.)

Arm, je-nem den Schenkel! Haha! Sie wei - chen! Sie
 arm, that one—his thigh cut! Ha-ha! They wa - ver! They're

f *P.* *P.*

(Das bläuliche Licht ist erloschen, volle Finsterniss in der Tiefe, wogegen glänzende Himmelsbläue über der Mauer.)
 (The blue light is extinguished and all is dark below, in contrast to bright blue sky over the walls.)

fliehen!
 fleeing!

P. *P.* *P.*

Sei-ne Wun - - de trägt Je-der nach heim!
 Each cam-paign - - er runs home with his hurts!

f *fp* *sf* *fp* *sf* *sf*

KLINGSOR.

Wie das icheuch gön-ne! Mö - - ge denn so das gan - - ze
 You're wel - come to all that! Would — that this crew, this trou - - ble -

fp *fp* *sf* *fp* *cresc.*

Ritter- gezücht un-ter sich sel-ber sich wür - gen!
 some - gang, — on-ly might strangle each oth - er!

ff

Ha! Wie stolz er nun steht auf der Zinne! Wie
 Ha! How proud-ly he stands on the ram-parts. His

ff *dim.* *p* *f* *dim.*

P. + P. P. +

la-chen ihm die Ro-sen der Wangen, da kin-disch er-staunt — in den ein-samen
 count-'nance is laugh-ing and ros-y, he's gaz-ing a-mazed — at the garden de -
 espress.

p *cresc.* *p*

P.

KLINGSOR.

(Er wendet sich nach der Tiefe des Hintergrundes um.)
(He turns towards the depths of the background.)

Gar-ten er - blickt!
sert-ed so soon!

He!
Hey,

Kun-dry!
Kun-dry!

p *cresc.* *sf p* *cresc.* *f*

P. 3 3 3

(da er sie nicht erblickt.)
(not perceiving her.)

Wie? Schon am Werk?
How? Start-ed work?

p *f* *dim.*

P. 6 12 6

Ha-ha! Den Zau - ber wusst'ich wohl, der im-merdich wie - der zum Dienst mir ge-
Ha-ha! I know - the mag - ic well, which al - ways will fetch you when - ev - er I

bewegt. *p*

P. +

(sich wieder nach aussen wendend.)
(turning outwards again.)

sell!
wish!

Du da, kin - discher Spross,
You there! in - no - cent sprout:

più p *pp* *tr* *tr* *p* *sf* *p*

KLINGSOR.

was auch Weis-sa - gung dich wies, zu jung und dummfiel'st du in mei-ne Ge-
 though your mis-sion - was fore-told, you're young and dumb, and there-fore fit for a

p sf

P. 3

walt: die Rein - heit dir ent-ris-sen, bleibst mir du zu-ge-
 fall: your pur' - ty once de-part-ed, my pow'r will make you

sf p cresc. ff

(Er versinkt schnell mit dem ganzen Thurme; zugleich steigt der Zaubergarten auf.)
 (The whole tower rapidly sinks with him; in its place rises the magic garden.)

wiesen!
 serve me!

Lebhaft.

sf ff

P. + P. + P. +

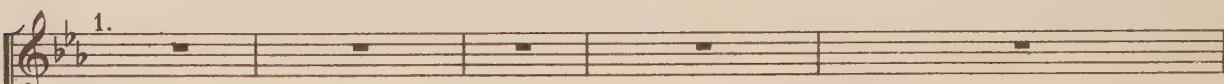
dim.


più p


(Der Zaubergarten erfüllt die Bühne gänzlich. Tropische Vegetation, üppigste Blumenpracht; nach dem Hintergrunde zu Abgrenzung durch die Zinne der Burgmauer, an welche sich seitwärts Vorsprünge des Schlossbaues selbst (*arabischen reichen Styles*) mit Terrassen anlehnen.

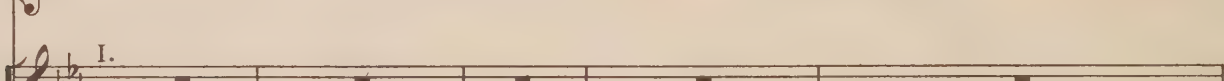
Auf der Mauer steht Parsifal, staunend in den Garten hinabblickend. — Von allen Seiten her, zuerst aus dem Garten, dann aus dem Palaste, stürzen wirr durcheinander, einzeln, dann zugleich immer mehr schöne Mädchen herein; sie sind mit flüchtig übergeworfenen, zartfarbigen Schleiern verhüllt, wie soeben aus dem Schlafe aufgeschreckt.)

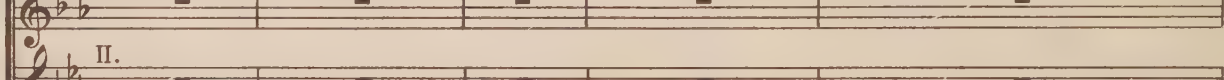
(The magic garden fills the whole stage with tropical vegetation and luxuriant growth of flowers. It rises in terraces to the extreme background, where it is bounded by the battlement of the castle. On one side appear projections of the palace building, in rich Arabian style. Upon the rampart stands Parsifal, gazing in astonishment into the garden. — From all sides rush in the "Flower-maidens" clad in light veil-like garments, first singly, then in numbers, forming a confused many-coloured throng. They seem as though just startled out of sleep.)

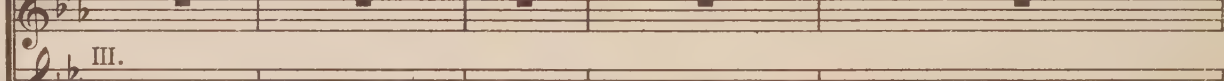
1. 

2. 

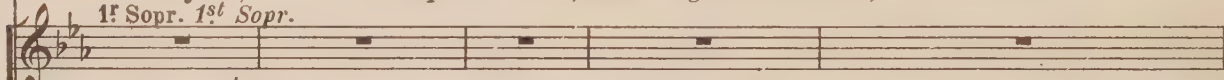
3. 

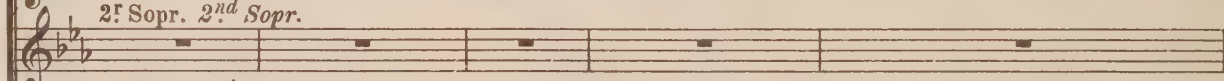
I. 

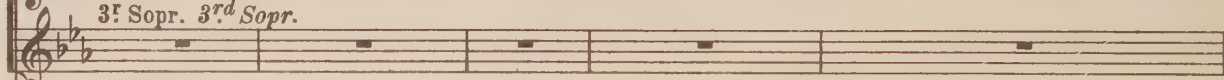
II. 


III. 

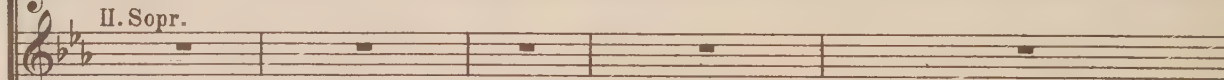
(NB. Das Ensemble der „Blumenmädchen“ besteht aus zwei Gruppen von je drei ersten Sängerinnen, sowie zweien Halbchören von 1^{ten}, 2^{ten} und 3^{ten} Sopranistinnen, von denen jeder wiederum in zwei Hälften getheilt wird.)
(NB. The ensemble of the "Flower-maidens" consists of two groups each containing three solo singers, and a double chorus of 1st, 2nd and 3rd soprano voices, which is again subdivided.)

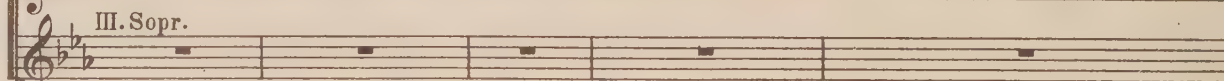
1^r Sopr. 1st Sopr. 


2^r Sopr. 2nd Sopr. 

3^r Sopr. 3rd Sopr. 

I. Sopr. 

II. Sopr. 

III. Sopr. 



p *pp* *P.* *e sempre P.*

poco cresc. *poco f* *sf* *p* *3* *3*

p *P.* *P.*

1.
2.
3.

Hier_ Here_ hier_ here_

I.
II.
III.

Hier! Here!

Hier_ wardasTo-sen!
Here_ was the tu-mult,

Hier_ wardasTo - sen!
Here_ was the tu - mult,

I. Ch. 1st Ch.
2nd Ch.

poco cresc. *più cresc.*

sempre P. *P.*

1. Gr. 1st Gr.

1. Waf - fen! Wer ist der Frevler?
Weap - ons! Who is the cul - prit?

2. hier — wardas Tosen! Wil - de Rü - fe! Woist der Frevler?
here — was the tu - mult, hor - rid out - cries! Where is the cul - prit?

3. — wardasTo - sen! We - he! Woist der
— was the tu - mult Sor - row! Where is the

2. Gr. 2nd Gr.

I. Waf - fen! Wer ist der Frevler?
Weap - ons! Who is the cul - prit?

II. Wil - de Rü - fe! Woist der Frevler?
Hor - rid out - cries! Where is the cul - prit?

III. We - he! Woist der
Sor - row! Where is the

1. Ch. 1st Ch.

1. Hälfte. 1st Hälfte.

Wil - de Rü - fe!
Hor - rid out - cries!

Wil - de Rü - fe!
Hor - rid out - cries!

Wil - de Rü - fe!
Hor - rid out - cries!

2. Ch. 2nd Ch.

1. Hälfte. 1st Hälfte.

Wer ist der Frevler?
Who is the cul - prit?

Wer ist der Frevler?
Who is the cul - prit?

Wer ist der Frevler?
Who is the cul - prit?

più f

P. P. P.

1st Gr. 1st Gr.

1. Mein Gelieb-ter ver-wundet!
My be-lov-ed is wound-ed.

2. Wo ist der Frevler?
Where is the cul-prit?

3. Frevler?
cul-prit?

Ich erwachte al-
When I woke, he had

2nd Gr. 2nd Gr.

1. Wo ist der Frevler?
Where is the cul-prit?

II. Wo ist der Frevler?
Where is the cul-prit?

III. Frevler?
cul-prit?

Wo find' ich den meinen?
O, where is my sweet-heart?

1st Ch. 1st Ch.

2nd Hälfte, 2nd Hälfte

Auf zur Rache!
Up to ven-geance!

Auf zur Rache!
Up to ven-geance!

Auf zur Rache!
Up to ven-geance!

2nd Ch. 2nd Ch.

2nd Hälfte, 2nd Hälfte

Auf zur Rache!
Up to ven-geance!

Auf zur Rache!
Up to ven-geance!

Auf zur Rache!
Up to ven-geance!

ff p sf p sf p

1. Gr. 1st Gr.

1. lei-ne! left me.

2. Wo find' ich den mei-nen?
O, where is my sweet-heart?

3. Wo ist mein Gelieb-ter?
O, where is my sweet-heart?

2nd Gr. 2nd Gr.

I. Ich erwachte al-
When I woke, he had

II.

III.

1st Ch. 1st Ch.

1st Hälfte, 1st Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

2nd Ch. 2nd Ch.

2nd Hälfte, 2nd Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

1st Ch. 1st Ch.

1st Hälfte, 1st Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

2nd Ch. 2nd Ch.

2nd Hälfte, 2nd Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

1st Ch. 1st Ch.

1st Hälfte, 1st Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

2nd Ch. 2nd Ch.

2nd Hälfte, 2nd Half.

Wo - hin ent - floh'n sie?
Where has he fled to?

poco cresc. *sf* *p* *sf* *p* *sf* *p*

1. Gr. 1st Gr.

1. We - he! We - he! Da -
Hor - rors! Hor - rors! There! -

2. Wer ist unser Feind? (Sie gewahren Parsifal
Who is our foe? — und zeigen auf ihn) Da -
There! -

3. Wer ist unser Feind? Da -
Who is our foe? — There! -

2. Gr. 2nd Gr.

I. We - he! Da -
Hor rors! There! -

II. Wer ist unser Feind? Da -
Who is our foe? — There! -

III. Wer ist unser Feind? Da -
Who is our foe? — There! -

1. Ch. 1st Ch.

sah'n sie mit blu - ten - der Wunde.
are bleed - ing and wound - ed.

Saa - le.
cas - tle.

Saa - le.
cas - tle.

Alle. Together.

Wer ist der Feind?
Who is the foe?

Wer ist un - ser Feind?
Who is our foe?

Wer ist un - ser Feind?
Who is our foe?

2. Ch. 2nd Ch.

Alle. Together.

Auf, zur Hil - fe!
Up, to help them.

Auf, zur Hil - fe!
Up, to help them.

Auf, ih - nen zur Hil - fe!
Up, hur - ry to help them.

Wer ist der Feind?
Who is the foe?

Wer ist un - ser Feind?
Who is our foe?

Wo ist der Feind?
Who is the foe?

cresc. -

f

P. +

1.
steht er!
See him! Meines Fer - - ris
See, my Fer - - ris'

2.
steht er!
See him! Ich sah's!
I saw !

3.
steht er!
See him! Ich sah's!
I saw !

I.
steht er!
See him!

II.
steht er!
See him! Ich sah's!
I saw !

III.
steht er!
See him! Ich sah's!
I saw !

Da — steht er! Dort — dort!
There! — See him! There — there!

Da — steht er! Dort!
There! — See him! There!

Dort!
There!

Wo? — Ha!
Where? — Ha!

Seht ihn dort, seht ihn dort!
See him there, see him there!

Seht ihn dort, seht ihn dort!
See him there, see him there!

Seht ihn dort, seht ihn dort!
See him there, see him there!

Seht ihn dort, seht ihn dort!
See him there, see him there!

sempre f

P. + P. + P. + P. +

1st Gr. 1st Gr.

Schwert in sei - ner Hand!
sword is in his hand!

Mei - nes Lieb - sten Blut hab' ich er - kannt.
Yes, my sweet heart's blood I saw it there!

Ja, wir hör - ten sein Horn.
Yes, we have heard his horn.

Mein Held lief her -
My knight ran this -

2nd Gr. 2nd Gr.

I. II. III.

Ja, wir hör - ten sein Horn.
Yes, we have heard his horn.

Ich hör - te des Meister's Horn.
I heard, too, the mas - ter's horn.

Mein Held lief her -
My knight ran this -

1st Ch. 1st Ch.

Ich sah's!
I saw!

Der war's!
'Twas he!

Der stürm - te die Burg!
He just stormed the walls.

Der stürm - te die Burg!
He just stormed the walls.

2nd Ch. 2nd Ch.

Ich sah's!
I saw!

Der war's!
'Twas he!

Der stürm - te die
He just stormed the

Der stürm - te die Burg.
He just stormed the walls.

f

P. +

1.
Mein Held lief her-zu.
My knight ran this-way;

2.
Sie kamen Al-le her-zu.
They all of them rushed this-way;

3.
Sie kamen Al-le her-zu.
They all of them rushed this-way;

I.
zu.
way;

II.
Weh!
Woe!

III.
zu.
way;

Oh Weh!
Oh woe!

Weh!
Woe!

Weh' ihm, der sie uns schlug!
to him who wound-ed them!

nur 2.
Er schlug meinen
He wound-ed my

Burg.
walls.

Sie Al-le ka-men, doch Je-den empfang sei-ne Wehr!
They all rushed this way; yet each was beat back by his might.

più f

fz p

P.

1.
Mir traf er den Freund.
He wound-ed my friend.

2.
Lieb-sten.
lov - er.

3.
Weh'! _____
Woe! _____

I.
Meines Lieb-sten Feind.
It's my lov - er's foe.

II.
Noch blu - tet die Waffe!
The weap-on still blood-y!

III.
Oh Weh'! Ach,
Oh woe! Oh

Weh'! _____
Woe! _____

(nur 2)
Mir traf er den Freund.
He wound-ed my friend.

(nur 2)
Meines Lieb-sten Feind!
It's my lov - er's foe!

Weh'! _____
Woe! _____

(Alle)
(Together)

nur 2
Lieb-sten.
lov - er.

Noch blu - tet die Waffe!
The weap-on still blood-y!

Du dort!
You there!

Weh'! _____
Woe! _____

Du dort!
You there!

Weh'! _____
Woe! _____

Wasschufst du sol-che
Why have you caused this

f p

1. *1st Gr. 1st Gr.*

Oh Weh! Ach, Weh! —
Oh woe! Oh woe! —

2. *2nd Gr. 2nd Gr.*

Oh Weh! Ach, We - hel Ver -
Oh woe! Oh sor - row! Ac -

3. *1st Ch. 1st Ch.*

Du dort! Oh! Wel-che Noth! Ver-wünscht —
You there! Oh this sor - row! Ac-cursed, —

I. *2nd Ch. 2nd Ch.*

Oh Weh! Ach, We - hel Oh Weh! Ach, Weh! —
Oh woe! Oh sor - row! Oh woe! Oh woe! —

II. *1st Ch. 1st Ch.*

Weh! — Oh Weh! Ach, We - hel Ver -
woe! — Oh woe! Oh sor - row! Ac -

III. *2nd Ch. 2nd Ch.*

Du dort! Oh! Wel-che Noth! Ver-wünscht —
You there! Oh this sor - row! Ac-cursed, —

(Alle Together)

Du dort! Du dort! Ach! Wel-che Noth! Ver -
You there! You there! Oh this sor - row! Ac -

Du dort! Du dort! Oh! Wel-che Noth! Ver-wünscht —
You there! You there! Oh this sor - row! Ac-cursed, —

Was schufst du sol-che Noth? Oh! Wel - che Noth! —
Why have you caused this woe! Oh this sor - row! —

Weh! — Du dort! Was schufst du sol-che Noth! Ver -
Woe! — You there! Why have you caused this woe! Ac -

Weh! — Du dort! Was schufst du sol-che Noth! Ver-wünscht —
Woe! — You there! Why have you caused this woe! Ac-cursed, —

Noth? Was schufst du uns sol-che Noth, ach! wel - che Noth! —
woe! Why have you caused us this woe, oh, this sor - row! —

f p cresc. ff P.

1. Ver-wünscht Ac-cursed sollst may du sein! be!

2. wünscht cursed sollst may du sein! be!

3. sollst may du sein! be!

I. Ver-wünscht Ac-cursed sollst may du sein! be!

II. wünscht cursed sollst may du sein! be!

III. sollst may du sein! be!

wünscht cursed sollst may du sein! be!

Ver-wünscht Ac-cursed sollst may du sein! be!

wünscht cursed sollst may du sein! be!

Ver - wünscht Ac - cursed sollst may du sein! be!

2^d Ch. 2nd Ch.

PARSIFAL.

(Parsifal springt etwas
(Parsifal springs some-)

piu f

ff

p

46815

1. Gr. 1st Gr.

Ha!_ Küh - ner! Wag'st du zu na - hen?
Ha,_ bold one! Dare you come near us?

2. Gr.

Ha!_ Küh - ner! Wasschlug'st du uns're Ge-lieb-ten?
Ha,_ bold one! Why have you in jured our lov ers?

3. Gr.

Ha!_ Küh - ner! Wasschlug'st du uns're Ge-lieb-ten?
Ha,_ bold one! Why have you in jured our lov ers?

2nd Gr.

Ha!_ Küh - ner! Wag'st du zu na - hen?
Ha,_ bold one! Dare you come near us?

Ha!_ Küh - ner! Wasschlug'st du uns're Ge-lieb-ten?
Ha,_ bold one! Why have you in-jured our lov-ers?

1st & 2nd Chorus (together)

Ha!_ Küh - ner!
Ha,_ bold one!

Ha!_ Küh - ner!
Ha,_ bold one!

Ha!_ Küh - ner!
Ha,_ bold one!

tiefer in den Garten herab. Die Mädchen weichen jäh zurück. — Jetzt hält er voll Verwunderung an.)
what further into the garden. The maidens hastily retreat. — Now he pauses full of wonder.)

PARSIFAL.

Ihr
You

p

p

p

P.

P.

PARSIFAL.

schönen Kinder, musst' ich sie nicht schlagen? Zueuch, ihr Hol - den, ja
love - ly chil-dren, should I not have struck them? They tried, fair maid - ens, to

p *P.*

1^o Gr. 1^o M.1st Gr. 1st M.

Sah'st — du uns
Are — we so

Zu uns woll-test du?
Were we what you sought?

wehrt-en sie mir den Weg.
bar my way from your bower.

p dolce *P.*

1^o Gr. 1^o M.1st Gr. 1st M.

schon?
fair?

PARSIFAL.

Noch nie sah ich solch' zie - - res Ge-schlecht: nenn' ich euch schön, —
In-deed, I've nev - er wit - nessed such grace. Am I not right, —

P. *P.* *P.*

2^s M.
2nd M.2^s M.
1st M.So willst du uns wohl nicht schlagen?
You have no thought, then, to harm us?Willst uns nicht schlagen?
You will not harm us?

PARSIFAL.

dünkteuch das recht?
call - ing you fair?Das möcht' ich
How could I

P.

1^e Gr. 1st Gr.2^e Gr. 2nd Gr.Du schlugest uns' - re Ge-
You bad - ly in - jured ourGros - sen und vie - len!
Man - y in - ju - ries!Gros - sen und vie - len!
Man - y in - ju - ries!Doch Scha - den schufst du uns so vie - len, du schlugest uns' - re Ge-
You've done us in - j'ries, man - y in - j'ries. You bad - ly in - jured ourGros - sen und vie - len!
Man - y in - ju - ries!Gros - sen und vie - len!
Man - y in - ju - ries!

PARSIFAL.

nicht.
have!

P.

1^e Gr. 1st Gr.

1. spie - len!
play - mates!

2. Wer spielt nun mit uns?
Who'll play with us now?

3. Wer spielt nun mit uns?
Who'll play with us now?

2^e Gr. 2nd Gr.

I. spie - len!
play - mates!

II. Wer spielt nun mit uns?
Who'll play with us now?

III. Wer spielt nun mit uns?
Who'll play with us now?

Zusammen.
Together.

1^r. & 2^r. Chor
1st & 2nd Ch. Wer spielt nun mit uns?
Who'll play with us now?

Wer spielt nun mit uns?
Who'll play with us now?

PARSIFAL.

Das thu' ich gern!
I will with joy!

cresc. *più cresc.* *f*

P.

(Die Mädchen, von Verwunderung in Heiterkeit übergegangen, brechen jetzt in ein lustiges Gelächter aus. — Während Parsifal immer näher zu den aufgeregten Gruppen tritt, entweichen unmerklich die Mädchen der ersten Gruppe und des ersten Chores hinter die Blumenhäge, um ihren Blumenschmuck zu vollenden.)

(The maidens passing from wonder to enjoyment break into a merry laugh. While Parsifal steps nearer to the excited throng, the maidens of the first group and first chorus slip away unperceived to complete their flower-adornment behind the flower-hedges.)

ff

P.

ff

3

ff

P.

f

dim.

3

I.

II.

III.

So bleib' nicht fern
And don't go far!

bleib' nicht fern
Don't go far

Bist du uns hold
Be nice to us,

bleib' nicht
don't go

Bist du uns hold
Be nice to us,

bleib' nicht fern
don't go far

PARSIFAL.

sempre P.

P.

p

più p

3

2^e Gr. 2nd Gr.

Und willst du uns nicht schel - ten,
And if you do not chide us,

wir wer - den dir's ent-gel - ten:
you'll gath - er love be-side us.

2¹ Chor. 2nd Chorus.

von uns.
from us.

fern von uns.
far from us.

von uns.
from us.

p dolce

P. + P. + P. + P. +

I. Wir spielen nicht um Gold. Wir spie - len um Min-ne's
II. We do not play for gold, we play to let love un -

Wir spielen nicht um Gold.
We do not play for gold,

III. Wir spielen nicht um Gold.
We do not play for gold,

p

(Die Mädchen der 1^{ten} Gruppe
(The maidens of the 1st

I. Sold. sollst den
fold. then try

II. Willst auf Trost du uns sin - nen,
Would you like to con - sole us,

tr tr tr
p poco cresc. mf fp

P. + P. +

1. und des 1^{ten} Chores kommen, mit dem Folgenden,
ganz in Blumengewändern, selbst Blumen er-
scheinend, zurück und stürzen sich sofort auf
Parsifal.)
*group and 1st chorus return here in flower-
attire, appearing like the flowers themselves,
and make a rush at Parsifal.)*

Er ge-hö - ret mir!
He be-ongs to me.

2. 3. 2^e 2nd 3^e 3rd 2^e 2nd 7 7

Las - set den Knaben!
Let go the young-ster!—

Nein! Nein!
No! No!

I. — du uns ab-ge-win-nen!
— to catch us and hold us!

Nein! Mir! —
No! Me! —

Nein! Mir! —
No! Me! —

Nein! Mir! —
No! Me! —

sf poco f staccato

P. + P. +

(Während die Zurückgekommenen sich an Parsifal herandrängen, verlassen die Mädchen der zweiten Gruppe und des zweiten Chores hastig die Scene, um sich ebenfalls zu schmücken.)

(While the new-comers throng round Parsifal, the maidens of the second group and second chorus hastily leave the scene to adorn themselves also.)

I.
Ha! die Fal-schen! Sie schmückten sich heimlich.
Ah, how trick-y! They went and changed rai-ment!

II.
Ha! die Fal-schen! Sie schmückten sich heimlich.
Ah, how trick-y! They went and changed rai-ment!

III.
Ha! die Fal-schen! Ha! die
Ah, how trick-y! Ah, how

2nd Gr. 2nd Ch.
Ha! die Fal-schen! Sie schmückten heimlich sich! Die
Ah, how trick-y! They went and changed rai-ment! How

2nd Ch.
Ha! die Fal-schen! Sie schmückten heimlich sich, sie schmückten heimlich
Ah, how trick-y! They went and changed rai-ment, they went and changed rai-

2nd Ch.
Ha! die Fal-schen! Sie schmückten heimlich
Ah, how trick-y! They went and changed rai-

P. **ff** **dim.** **sf** **P.**

2nd Gr. 3rd M.
2nd Gr. IIIrd M.

Fal-schen!
trick-y!

(Während des Folgenden drehen sich die Mädchen, wie in anmuthigem Kinderspiele, um Parsifal, sanft ihm Wange und Kinn streichelnd.)

Fal-schen!
trick-y!

(During the following the maidens dance in a graceful childlike manner about Parsifal, caressing him gently.)

sich.
ment!

sich.
ment!

Das Zeitmass sanft belebend bis zu

P. **dim.** **P.**

1. *p* Komm'! Oh hol - der
Come! Oh gal - lant

2. *p* Hol - - - der
Gal - - - lant

3. *p* Komm'! Komm'! Hol-der Kna - be! Komm'! Komm'! Lass' mich dir
Come! Come! Gal-lant young-ster, Come! Come! I'll be your

p Komm'! Komm'! Hol-der Kna - be! Komm'! Komm'! Lass' mich dir
Come! Come! Gal-lant young-ster, Come! Come! I'll be your

p Komm'! Komm'! Hol-der Kna - be! Komm'! Komm'! Lass' mich dir
Come! Come! Gal-lant young-ster, Come! Come! I'll be your

pp - Leicht bewegt.

Kna - be!
young - ster!

Kna - - - be, dir zur Wonn' und La - be gilt mein mi - ni - ges Mü - hen!
young - - - ster, and then you'll dis - cov - er love each rap - tur - ous hour! —

p dir zur La - - - - - be gilt mein mi - ni - ges Mü - hen!
You'll dis - cov - - - - - er love each rap - tur - ous hour! —

blü - hen! Komm'! Dir zur Wonn' und La - be gilt mein mi - ni - ges Mü - hen!
lov - er, Come! And then you'll dis - cov - er love each rap - tur - ous hour! —

blü - hen! Komm'! Dir zur Wonn' und La - be gilt mein mi - ni - ges Mü - hen!
lov - er, Come! And then you'll dis - cov - er love each rap - tur - ous hour! —

blü - hen! Komm'! Dir zur Wonn' und La - be gilt mein mi - ni - ges Mü - hen!
lov - er, Come! And then you'll dis - cov - er love each rap - tur - ous hour! —

1. Komm ———, hol — — — — der Kna - be!
Come, ——— gal — — — — - lant ——— young-ster

2. Hol — — — — — der
Gal — — — — — lant

3. Hol — — — — — der
Gal — — — — — lant

I.
II. (Die 2^e Gruppe kommt, ebenfalls geschmückt, zurück.)
(The 2nd group returns, attired like the first.)

III. Hol — — — — — der
Gal — — — — — lant

Hol — — — — — der
Gal — — — — — lant

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

I. Ch. 1st Ch.
II. Ch. 2nd Ch.
III. Ch. 2nd Ch. (Der 2^e Chor kommt, ebenfalls geschmückt, zurück und gesellt sich zum Spiele.)
(The 2nd chorus returns, attired likewise, and joins in the play.)

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

Komm'! Komm'! hol-der Kna - be!
Come! — Come! — Gal-lant young-ster

espressivo
pp

p dolce

P. +

1. Lass' mich dir er - blü - hen, dir zu won -
I will be your lov - er, and then you

2. Kna - be! Wonn' And
young-ster!

3. Kna - be! Wonn' And
young-ster!

I. Lass' mich dir er - blü - hen, dir zu won -
I will be your lov - er, and then you

II. Kna - be! Wonn' And
young-ster!

III. Kna - be! Wonn' And
young-ster!

espressivo

P. + P. + P. +

1.
— ni - ger La - be gilt un - ser min - ni - ges Müh'n _____!
— will — dis - cov - er love each rap - tur - ous hour! _____!

2.
— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

3.
— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

I.
— ni - ger La - be gilt un - ser min - ni - ges Müh'n _____!
— will — dis - cov - er love each rap - tur - ous hour! _____!

II.
— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

III.
— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

1. u. 2. Chor (zusammen.)
1st & 2nd Chorus (together.)
— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

— und La - be gilt un - ser min - ni - ges Müh'n _____!
— you'll dis - cov - er love each rap - tur - ous hour! _____!

espressivo
p cresc.

PARSIFAL (heiter ruhig in der Mitte der Mädchen.)

(standing in the midst of the maidens in quiet enjoyment.)

Wie duf - tet ihr hold!
How sweet - ly you smell!

poco f dim. *più p*

p. *p.*

1^e Gruppe, 1^s Mädchen.
1st Group, 1st Maiden.

2^e Gruppe, 1^s Mädchen.
2nd Group, 1st Maiden.

Des Gar - - - ten's
Our gar - - - den's

Seid ihr denn Blu - - men?
Are you then flow - - ers?

1^e Gr., 1^s Mädchen.
1st Gr., 1st Maiden.

Zier _____,
pride.

im
Our

2^e Gr., 1^s Mädchen.
2nd Gr., 1st Maiden.

-und duf - - - ten - de Gei - - ster, im
and pleas - - - ant - a - ro - - ma! Our

1. Gr., 2^s Mädchen.
1. Gr., 2nd Maiden.

1. Lenz _____ pflückt uns der Mei - - - ster! Wir wach - - -
lord _____ plucked us in spring - - - time! We flour - - -

2^e Gr., 2^s M.
2nd Gr., 2nd M.

I. Lenz _____ pflückt uns der Mei - - - ster! Wir wach - - -
lord _____ plucked us in spring - - - time! We flour - - -

1st M.
1st M.2nd M.
2nd M.1st M.IInd M.
IInd M.- - sen hier
- - ish here,- in Som - - - mer und
- in sun - - - light of- in Som - - - mer und
- in sun - - - light of

P.

P.

1.

Son - - - ne, für dich er - blü - - hend in Won - ne.
sum - - - mer, thus bloom - ing for our new - com - er.

2.

für dich er - blü - - hend in Won - ne.
thus bloom - ing for our new - com - er.

I.

Son - - - ne, für dich er - blü - - hend in Won - ne.
sum - - - mer, thus bloom - ing for our new - com - er.

II.

für dich er - blü - - hend in Won - ne.
thus bloom - ing for our new - com - er.

P.

poco cresc.

1. Gr. 1st Gr.

2.

3.

Nicht kar - ge den Blu - menden
Be - grudge not the flow - ers their

Nun sei uns freund _____ und hold ____!
Now be our sweet - - - heart true, —

I.

II.

III.

Nun sei uns freund _____ und hold ____!
Now be our sweet - - - heart true, —

p Sei freund _____ uns und hold!
Be our _____ sweet-heart true,

p Nun _____ sei freund _____ uns und hold!
Now _____ be our _____ sweet-heart true,

p Sei freund _____ uns und hold!
Be our _____ sweet-heart true,

p Nicht
Be

p Oh!
Oh

p Nicht
be

(getheilt.) Nicht
Be

p *p* *p* *p* *p* *p*

1. Gr. 1st Gr.

1. Kannst du uns nicht lie - ben und
Sweet - ly must you love us and

Sold ___!
due! ___

Kannst du uns nicht
Sweet-ly must you

2. Gr. 2nd Gr.

I. Kannst du uns nicht
Sweet - ly must you

II. Sold ___!
due! ___

Kannst du uns nicht
Sweet-ly must you

III. Sold ___!
due! ___

Kannst du uns nicht
Sweet-ly must you

1st Ch. 1st Ch.

kar - ge den Sold!
grudge not their due!

2nd Ch. 2nd Ch.

kar - ge den Sold!
grudge not their due!

kar - ge den Sold!
grudge not their due!

espressivo

p 5 5

P.

1. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

2. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

3. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

I. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

II. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

III. min - - - - - nen, wir wel - - - ken und
cher - - - - - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

Kannst du uns nicht lie - ben und min - nen, wir wel - - - ken und
Sweet - ly must you love us and cher - ish, or else - - - we will

p *dim.* *P.*

1. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

2. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

3. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

I. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

II. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

III. *dim.* *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

dim. *p*
ster - ben da-hin - nen.
with - er and per - ish.

pp *cresc.* *f* *dim.*

P. + P. + P. +

1.
2.
3.

I.
An dei - nen Bu - - - sen nimm mich!
Oh take me, love, _____ to your heart!

II.
III.

I. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! - Gal-lant young - ster!

II. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! - Gal-lant young - ster!

III. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! - Gal-lant young - ster!

IV. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! Gal-lant young - ster!

V. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! Gal-lant young - ster!

VI. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! Gal-lant young - ster!

VII. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! Gal-lant young - ster!

VIII. Ch. 1st Ch.
Komm! hol - der Kna - be!
Come! Gal-lant young - ster!

Ossia.

p

p

cresc. *f* *dim.*

P. *+* *P.* *+* *P.* *+*

1^o Gruppe, 1^s Mädchen.1st Group. 1st Maiden.2^s Mädchen.2nd Maiden.Die Stirn
Your browlass' mich dir
needs a coolkühlen!
blessing!Lass'
YourLass' mich
Let medir er - blü - hen!
be your flow - er!Lass' mich
Let medir er - blü - hen!
be your flow - er!Lass' mich
Let medir er - blü - hen!
be your flow - er!Lass' mich dir er - blü - hen!
Let me be your flow - er!Lass' mich dir er - blü - hen!
Let me be your flow - er!Lass' mich dir er - blü - hen!
Let me be your flow - er!

Ossia.

P.

P.

1^o Gruppe. 2^s Mädchen. 1st Group. 2nd Maiden.mich die Wange dir füh - len!
cheeks were meant for ca - ress - ing!2^o Gruppe. 2^s Mädchen.
2nd Group. 2nd Maiden.Den Mund
Your mouthlass' mich dir
asks me for

poco f

dim.

p

p

P.

P.

P.

P.

P.

P.

P.

1^o Gr. 2st M. 1st Gr. 2nd M. Nein! Ich! Die Schön-ste bin ich.
No! I, I am the fair-est!

2^o Gr. 2st M. 2nd Gr. IInd M. Nein! Ich bin die
No! I am the

küs-sen!
kiss-es!

cresc. *f* *dim.* *p* *poco cresc.*

P. + P. + P.

1. Ich bin schö-ner!
I am fair-er! Nein! Ich!
No! I!

2. Schönste!
fair-est! Nein! Ich!
No! I!

3. Ich bin schö-ner!
I am fair-er! Ich!
I!

I. Nein! Ich duf-te süs-ser.
No! My smell is sweet-er!

II. Ich bin schö-ner!
I am fair-er! Ich!
I!

III. Ich bin schö-ner!
I am fair-er! Ich!
I!

Ich! Ja, ich!
I! Yes I!

Ich! Ja, ich!
I! Yes I!

Ich! Ja, ich!
I! Yes, I!

PARSIFAL (ihrer anmuthigen Zudringlichkeit sanft wehrend.)
(*gently moving them back.*)

Ihr wildhol - des
You wild, love - ly

f *p* *cresc.* *f* *p*

P. + P. +

PARSIFAL.

Blu-menge-dränge, sollich mit euch spie - len, ent-lass't mich der En - gel!
 clus - ter of flowers, if I join your fro - lic I must have more room here!

cresc. *sf* *p* *cresc.* *f più f*

P. +

1. Wir streitennurumdich.
 We quar-rel but for you.

2. Dulass'von ihm: sieh,erwillmich!
 Let him a-lone! See, he wants me!

3.

I. Waszankestdu?
 Why do you chide?

II. Wirstreitennurumdich.
 We quar-rel but for you.

III.

1^o Gr. 1st Gr.
 2^o Gr. 2nd Gr.

PARSIFAL.

Weil ihr euchstreitet.
 Because you quar-rel.

Das meidet!
 Then stop it.

p stacc. *sempre stacc.*

1^o Gr. 1st Gr.

1. Du scheu - chest mich fort? —
You turn me a - way? —

2. Du wehrest mir?
A-voiding me?

3. Mich lieber!
Me rath-er!

Du wehrest mir?
A-voiding me?

I. Du wehrest mich von dir?
You turn a-way from me?

II. Nein, lieber will er mich!
No! He wants me rath-er!

III. Nein, mich! —
No, me! —

Du wehrest mir?
A-voiding me?

Bist du fei - - ge vor Frau-
Why of wom - - en so char-

Bist du fei - - ge vor Frau-
Why of wom - - en so char-

Wie bist du fei - - ge vor Frau-
Why of wom - - en so char.

1^o Ch. 1st Ch.

2^o Ch. 2nd Ch.

2^o Ch. 2nd Ch.

poco cresc. -

1. *1st Gr.* Wieschlimmbist du Za - ger und Kal - ter!
How tim - id you are, and how prud - ish!

2. *2nd Gr.* I. Magst dich nicht ge - trauen? Wie schlimmbist du
So fear - ful and war - y? How tim - id you

II. Magst dich nicht ge - trauen?
So fear - ful and war - y?

III. Magst dich nicht ge - trauen?
So fear - ful and war - y?

1st Ch. - en? Wie schlimm!
- y, How tim - id
- en? Wie schlimm!
- y, How tim - id
- en? Wie schlimm!
- y, How tim - id

2nd Ch. Magst dich nicht ge - trau - en?
So fear - ful and war - y?

Magst dich nicht ge - trau - en?
So fear - ful and war - y?

Magst dich nicht ge - trau - en?
So fear - ful and war - y?

Nicht eilen.
cresc. *fp* *fp*

1st Gr. 1st Gr.2nd Gr. 2nd Gr.1st Ch. 1st Ch.2nd Ch. 2nd Ch.

Die Blu - - men lässt du um - buh - - len den
 You'd have the but - ter - flies wooed by the

Za - ger and und Kal - ter!
 are, and how prud - ish!

p So How zag cold und he
cresc.

p So How zag cold und he
cresc.

p So How zag cold und he
cresc.

p So How zag? und he
 faint

p So How zag? und he
 faint

p So How zag? und he
 faint

poco cresc. - - - - - *f*

1st Gr. 1st Gr.

Fal - ter?
flow - ers?

Wie ist er zag!
How faint he is!

Wie ist er zag!
How faint he is!

Wir geben ihn ver - lo-ren.
He's lost, so why re-ceive him?

Wir geben ihn ver - lo-ren.
He's lost, so why re-ceive him?

Wir geben ihn ver - lo-ren.
He's lost, so why re-ceive him?

2nd Gr. 2nd Gr.

Wie ist er kalt!
How cold he is!

Wie ist er kalt!
How cold he is!

1st Ch. 1st Ch.

kalt!
is!

1^{te} Hälfte.
1st Half.

Auf! Wei-chet dem Tho - - ren!
Off let's leave the block - - head!

Auf! Wei-chet dem Tho - - ren!
Off let's leave the block - - head!

2nd Ch. 2nd Ch.

kalt!
is!

kalt!
is!

kalt!
is!

kalt!
is!

Doch sei er uns
Why then let us

Doch sei er uns
Why then let us

Doch sei er uns
Why then let us

p stacc.

poco cresc.

p stacc.

1^e Gr. 1st Gr.2^e Gr. 2nd Gr.1st Ch. 1st Ch.2nd Ch. 2nd Ch.Auch
AndAuch
AndAuch
And

Nein, mir — gehört er an!
No, he — belongs to me!

Nein, mir — gehört er an!
No, he — belongs to me!

Nein, mir — gehört er an!
No, he — belongs to me!

Nein, uns!
No, us!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

Nein, uns!
No, us!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

2^e Hälfte. Nein, uns!
2nd Half. No, us!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

Nein, uns!
No, us!

— er-ko-ren!
— re-trieve him!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

Ja
Our

— er-ko-ren!
— re-trieve him!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

Ja
Our

— er-ko-ren!
— re-trieve him!

Nein, uns ge-hö-ret er!
No, he be-longs to us!

Ja
Our

poco cresc. -

1st Gr. 1st Gr.

mir! Auch mir! Auch mir, ja mir, ja mir! —
me! And me! He's mine, my own, my own! —

2nd Gr. 2nd Gr.

Auch mir! Auch mir! Ja mir, ja mir! —
And me! And me! My own, my own! —

1st Ch. 1st Ch.

Ja uns! Nein uns! Ja uns, ja uns! —
Our own! Not yours! Our own, our own! —

2nd Ch. 2nd Ch.

uns! Nein uns! Nein uns! Ja uns! —
own! Not yours! Not yours! Our own! —

PARSIFAL (halb ärgerlich die Mädchen abscheuend.)
(half angrily frightening the maidens off.)

Lasst ab! Ihr faugt mich
Let be! I'll not be

piu f

f

P. + P. +

Sehr zurückhaltend.

KUNDRY.*Immer etwas langsamer werdend.*

Par - - - si - fal!
 Par - - - si - fal!

Wei - - le!
 Tar - - ry!

PARSIFAL

(Er will fliehen, als er aus dem Blumenhage Kundry's Stimme vernimmt, und betroffen still steht.)
 (He is about to escape, when, hearing Kundry's voice out of the flower-foliage, he stands still in surprise.)

nicht!
 caught!

Sehr zurückhaltend.

*Immer etwas langsamer werdend.**ff dim..**ten.**p**ten.**più p**P.**P.**P.***KUNDRY**

(allmählich sichtbar werdend.)
 (gradually coming into sight.)

Sehr langsam u. gedehnt.

Hier_wei-le!
 Here_ tar-ry,

Par - si - fal?
 Par - si - fal . . . ?

So nannte träu - mend mich einst die Mutter. (Die Mädchen sind
 The name my dream-ing moth-er once called me. (At sound of Kun-
Sehr langsam u. gedehnt.

*ten.**pp**più p**ppp**pp**P.**P.**P.*

Par - si - fal!
 Par - si - fal!

Dich grüs - set Won - - ne - und Heil - - zu - mal - -
 Now look for bliss - and - de - light - - at once - -

bei dem Vernehmen der Stimme Kundry's erschrocken und haben sich alsbald von Parsifal zurückgehalten.)
 dry's voice, the maidens, terror-stricken, withdraw at once from Parsifal.)

pp

KUNDRY.

Ihr kin-di-schen Buh-len, weicht von ihm; _____
 You friv-o-lous wan-tons, leave him a-lone. _____

Sehr ruhig.

pp

früh _____ wel-ken-de Blu-men, nicht euch ward er zum
 Fast _____ with-er-ing flow-ers, who said he was to

dolce

p

Spie-le be-stellt. Geht heim, pfe-ge-der
 serve for your sport? Go home, tend to your

più p

espress.

Wun-den, ein-sam er-harrt euch mancher Held.
 wound-ed! Man-y ne-glect-ed wait for care.

p

1.
Oh, we - hel
Oh sor - row!

2.
Oh, we - he der Pein!
Oh woe for the pain!

3.
Oh, wie we - hel
Oh what sor - row!

I.
Dich zu las - sen!
Must we leave you!

II.
Dich zu mei - den!
Must we part so?

III.
Dich zu mei - den!
Must we part so?

(Die Mädchen entfernen sich jetzt zaghaft und widerstrebend von Parsifal und ziehen sich nach dem Schlosse zurück.)
(The maidens, turning timidly and reluctantly away from Parsifal, withdraw to the palace.)

Beide Chöre.
Both Chorus.

Oh,
Oh,
Oh,
Oh,
Oh,
Oh,

p dolce

P. P. P.

1st Gr. 1st Gr.

Von Al - len möcht'engern wir schei - den, mit dir_ al - lein zu
 We'd glad - ly part from all com - pan - ions to be_ a - lone with

1st Gr. 2nd Gr.

Von Al - len möcht'engern wir schei - den, mit dir_ al - lein_ zu
 We'd glad - ly part from all com - pan - ions to be_ a - lone_ with

Von Al - len möcht'engern wir schei - den, mit dir_ al - lein zu
 We'd glad - ly part from all com - pan - ions to be_ a - lone with

Mit dir al - lein, allein zu sein!
 To be a - lone, a - lone with you.

Mit dir al - lein, allein zu sein!
 To be a - lone, a - lone with you.

Mit dir al - lein, allein zu sein!
 To be a - lone, a - lone with you.

1st Ch. 1st Ch.

we - he!
 sor - row!

1st Ch. 2nd Ch.

we - he!
 sor - row!

we - he!
 sor - row!

we - he!
 sor - row!

we - he!
 sor - row!

p

46815

1st Gr. 1st Gr.2nd Gr. 2nd Gr.1st Ch. 1st Ch.2nd Ch. 2nd Ch.

(Mit dem Letzten sind die Mädchen, unter Gelächter, im Schlosse verschwunden.)

(Laughing, the maidens disappear into the palace.)

(Parsifal sieht sich schüchtern nach der Seite hin um, von welcher die Stimme kam. Dort ist jetzt, durch Enthüllung des Blumenhages, ein jugendliches Weib von höchster Schönheit — Kundry, in durchaus verwandelter Gestalt — auf einem Blumenlager, in leicht verhüllender, phantastischer Kleidung — annähernd arabischen Styles — sichtbar geworden.)

(Parsifal looks round timidly to the side whence the voice came. There appears through an opening of the flower-hedges a young and very beautiful woman, Kundry, in altered form — lying on a flowery couch, wearing a light veil-like robe of Arabian style.)

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

Thor! —
fool! —

PARSIFAL.

Sehr langsam.

Dies Al - les
Have I been

hab' ich' nun ge - träumt?
in a dream just now?

P. +

KUNDRY.

PARSIFAL (noch ferne stehend)
(still standing apart)

Dich- nannt' ich thör-ger Rei-ner, „Fal - par -
I — called you, fool-ish pure one, “Fal - par -

Rie-fest du mich Na-men-lo-sen?
Did you call me who am name-less?

sempre pp

KUNDRY.

si,“ dich rei-nen Tho-ren: „Par - si - fal.“ So rief, als in a-rab'schem Lander ver-
si,“ Thus, pure and fool-ish: “Par - si - fal.” The name was uttered in far Ar-ab-y's

pp

schied, dein Va-ter Ga-mu-ret dem Soh - ne zu, den er, im Mut-ter-schoos ver-schlos-sen, mit
land, by Ga-mu-ret, your fa-ther, to that son who still was locked with-in his moth-er; and

die-sem Na-men ster-bend grüss-te;
with this ut-t'rance death did take him.

ihn dir zu kün-den, harrt' ich dei - ner
I've wait-ed for you just to give this

Sehr langsam.

più p

espressivo

KUNDRY.

hier: was zog dich her,— wenn nicht der Kun-de Wunsch?
 news. What drew you here,— if not the wish to know?

p *più p* *p* *dim.*

PARSIFAL.

Niesah ich, nieträumte mir, was jetzt ich schau, und was mit Ban - gen mich er - füllt.
 I've not seen, nor e - ven dreamed, what now I see, and what with ter - ror fills my heart!

pp *u.c. trem.* *pp*

P. + P. +

Entblühtest du auch diesem Blumenhai-ne?
 And did you too bloom in this flow-er gar-den?

più pp *pp*

P. + P. + P. +

KUNDRY.

Nein, Par - si-fal, du thör-ger Rei-ner! Fern, fern ist mei-ne
 No, Par - si-fal, you fool-ish vir-gin! Far, far, the land I

p *p* *più p*

P. +

Hei-math. Dass du mich fändest, verweil-te ich nur hier; von weither kam ich, wo ich
 hale from. I on - ly tar-ried to be here when you came. And through this jour-ney I have
ruhig.

pp

3

viel er-sah. Ich sah das Kind an sei-ner Mut-ter Brust, sein
 seen a lot. I saw the child up - on its moth-er's breast, its

Sehr mässig und ruhig.

p

erstes Lal-len lacht mir noch im Ohr: das Leid— im Her-zen, wie lach-te da auch Herze-
 coo-ing cries still lin - ger in my ear. Though filled— with sor-row she laughed through the tears of that

p

p dolce

lei - de, als ih - ren Schmer - zen zu-jauch-zte ih - rer Au - gen Wei - de.
 sor - row, to hear the joy of her eyes—make cries of love - ly laugh - ter!

poco cresc.

mf

p

più p

Ge-bet-tet sanft auf wei-chen Moo-sen, den hold — ge-schlä-fert sie mit
 She gen-tly made a moss-y cra-dle; it fell — a-sleep from her ca-

p +

Ko-sen, dem, bang — in Sor-gen, den Schlummer be-wacht der Mut-ter Seh-nen, den
 res-s-es. The an-xious moth-er pro-tect-ed its rest with sleep-less vig-il, and

p

p +

weckt' — am Mor - - gen der heis-se Thau der Mut-ter thrä - - -
 in — the morn - - ing a moth-er's dew-y tears — a-waked —

p *p* *pp*

p +

nen. Nur Wei - nen war sie, Schmerz-ge-bah-ren um dei - nes Va - ter's Lieb'
 it. Her face — was tear-ful, sor-row's pic-ture. 'The cause: your fa-ther's love —
 Etwas belebend.
espress.

p *p* *dim.* *più p*

p +

— und Tod: vor glei - cher Noth dich zu be - wahren, galt ihr als höchster PflichtGe-
 — and death. She ut - tered ar - dent, ho - ly pray - ers, to save you from a fate like

bot. Den Waffen fern, der Männer Kampf und Wüthen, woll - tesie still dich bergen und be -
 his. Her dear de - sire — was all to keep you shel - tered, far from all arms, and man kind's war - ring

hü - ten. Nur Sor - gen war sie, ach! und Ban - - gen: nie - soll - te
 mad - ness. She loved — you, watched you, and still sor - - rowed: all — news of

Kun - de zu dir her - ge - langen. Hörst du nicht noch ih - rer Kla - ge Ruf,
 e - vil was kept from your know - ledge. Do you not still hear her an - guished cry,

wann spät und fern du ge - weilt?— Heil! Was ihr das Lust und La - chen
when you tar-ried far from home?— Hey! How she re - joiced and laughed that

p

P. +

schuf, wann sie su - chend dann dich er - eilt;— wann dann ihr Arm dich wüthend um -
time when she found you af - ter her search, - and clutched her arms a-round you, re -

poco cresc.

schlang, - ward dir es wohl gar beim Küs - sen bang?
lieved, - what fear did you have of kiss - es then?

poco f *dim.* *p* *p*

Doch, ihr We - he du nicht ver-nahm'st, nicht ih - rer Schmerzen
Yet you could not see her sor - row, nor know that fren - zied
Wieder etwas mehr zurückh. *Etwas belebend.*

p *p* *p*

P. + P. +

To - ben, als end - lich du nicht wie - der kam'st und dei - ne Spur ver -
 an - guish. Then at last you went for all time, and left no trace be -

Wieder weniger. *p* *Etwas belebend.* *p*

p *sf* *3* *P.* *+* *P.* *+*

sto - ben. Sie harr - te Nächt' und Ta - ge, bis ihr verstummt die
 hind you. She wait - ed for you dai - ly, un - til her woe was

Allmählich wieder langsamer. *p* *più p* *p*

Kla - ge, der Gram — ihr zehr - te den Schmerz, um stil - len Tod sie
 si - lenced, un - til — all was dull and dead. — She prayed for death to

p *sf* *3* *p* *+* *P.* *+* *P.* *+*

warb: ihr brach das Leid das Herz, — und Her - ze - lei - de
 come, then sor - row broke her heart, — and Heart of Sor - row

Sehr langsam. *più p* *più p* *pp*

KUNDRY.

starb.—
died.

(immer ernsthafter, endlich furchtbar betroffen, sinkt, schmerzlich überwältigt, bei Kundry's Füßen nieder)

PARSIFAL

(in growing surprise and alarm sinks down at Kundry's feet overcome with distress).

Bewegter, doch nicht schnell.

We-he!
Sor-row!

We-he!
Sor-row!

Was that ich? Wo war ich?
My misdeed? Where was I?

p molto cresc.

P.

P.

P.

Mut-ter! Sü-sse, hol-de Mut-ter!
Moth-er! Sweet-est, dear-est Moth-er!

Dein Sohn, de-
Your son— in

espressivo

fp

p

dim.

p

sf

P.

P.

P.

Sohn — muss — te dich mor — den!
was, — your — son that slew — you!

O Thor!
Oh fool!

Blö-der, taumelnder
Blind and blun-der-in

Belebend.

cresc.

sf

p

p

Thor!
fool!

Wo irr-test du hin, ih — rer ver-ges — send, —
For-get-ful of you! Wan- — der-ing wild — ly!

dei — — — ner,
For-get — — — ful,

cresc.

P.

P.

PARSIFAL.

Wardir
Had youdei - ner ver - ges-send?
blind - ly for - get-ful!Traute, theu-er-ste Mutter!
Sweet-est, dear-est of moth-ers!*zurückhaltend**Langsamer.*fremd noch der Schmerz des Tros-tes Sü - sse lab-te nie auch dein
not har-bored pain, sweet con-so-la-tion could not vis - - it your*espressivo*Herz; das We-he, das dich reu't, die Noth nun bü - sse im Trost, - den Lie - be dir
heart. The woe that rends your soul shall now give place to a joy - that springs from mybeut.
love.(Im Trübsinn immer tiefer sich sinken lassend).
(sinking lower in his sadness).

PARSIFAL

Die Mutter,
My moth-er,die Mutter
my moth-er!Konnt'ich vergessen!
Could I for-get her?*Dehnend.**Sehr langsam.*

PARSIFAL

Ha! Was Ai-les vergass ich wohl noch? Wess' war ich je noch einge-den-k?
 Ha! Why is it I al-ways for-get? Why, don't I re-mem-ber at all?

(Kundry, immer noch in liegender Stellung, beugt sich über Parsifal's Haupt, fasst sanft seine Stirne und schlingt traulich ihren Arm um seinen Nacken.)
 (Kundry, still reclining, bends over Parsifal's head, gently touches his forehead and winds her arm confidently round his neck.)

KUNDRY.

Nur dumpfe Thorheit lebt in mir. Bekennt-niss wird Schuld in
 Just stu-pid fol-ly lives in me! Con-fes-sion makes guilt for

Sehr ruhig.

Reu - - e - en - den, Er-kennt-niss in Sinn die
 er - - - rors - van - ish. Ad-mis-sion to self will

Thor - - heit - wen - den. Die Lie - be ler - ne - ken - nen,
 fol - - ly - ban - ish. Just learn to love in fash - ion

Nicht eilen.

die Ga - muret umschloss, - als Herzeleid's Ent-brennen ihn sen -
 that Ga - mu-ret once loved, - when Heart of Sor-row's pas-sion, his pas -

Belebend.

pp *cresc.* *f* *p* *cresc.* *3*

P. + P. +

- gend ü-ber - floss!
 - sion hot-ly moved.

Die Leib und Le-ben einst dir ge -
 And she who gave you bod-y and

Wieder etwas zurückhaltend.

f *p* *più p*

P. +

ge - ben, der Tod und Thor-heit wei-chen muss, sie beut — dir
 sens - es must keep both death and fol-ly far. She sends — by

pp *pp*

P. + P. +

heut' — als Mut-ter - se-gen's letzten Gruss der Lie - be er - sten
 me — her fi - nal bless-ing and fare-well: she gives you love's first

Gedehnt. Immer langsamer.

più p *pp* *3* *p* *ersterbend* *ppp*

P. + P. +

(Sie hat ihr Haupt völlig über das seinige geneigt und heftet nun ihre Lippen zu einem langen Kusse auf seinen Mund.)

(She has bent her head completely over his and now presses her lips to his mouth in a long kiss.)

KUNDRY.

Kuss!
kiss!
Sehr langsam.

pp

pp

u.c. P.

(hier fährt Parsifal plötzlich mit einer Gebärde des höchsten Schreckens auf: seine Haltung drückt eine furchtbare Veränderung aus; er stemmt seine Hände gewaltsam gegen das Herz, wie um einen zerreis-

senden Schmerz zu bewältigen.)

(suddenly Parsifal starts up with a gesture of intense fear; his demeanour expresses some fearful change he presses his hands tightly against his heart, as though to subdue a rending pain)

Sehr belebend.

cresc.

più f

P.

PARSIFAL.

etwas drängend

Am-for - tas! — Die Wun
Am-for - tas! — The spear

Schnell.

ff

ff

P.

- - del
- - wound!

die Wun - - del
The spear - - wound!

ff

P.

Sie brennt in mei-nem Herzen! Oh! — Kla - - ge! Kla - ge!
 The pain burns in my bos-om! Oh — sor - - row! Sor - row!

ff *fp* *cresc.* *ffz* *fp* *cresc.*

P. + P. + P. + P. +

Furcht - ba - re Kla - ge, aus tief-stem Her-zen schreitsi mir auf. —
 Ter - ri - ble tor - ture! A cry of an-guish wells from my heart! —

fp *cresc.* *f* *f*

P. + P. + P. +

Oh! — Oh! — E - len - der! Jam - -
 Oh! — Oh! — Wretch - ed one! Woe - -

fp *cresc.* *f* *più f* *ff*

P. + P. + P. + P. +

- - mer - voll - ster! Die Wun-de seh' ich bluten, nun blu - tet sie in
 - - ful suf - f'rer! The wound has started bleed-ing! I feel — it bleed with

f dim. *p* *espressivo* *cresc.* *f*

P. + P. + P. +

mir! _____ Hier— hier!
in! _____ Here, here!

f *dim.*

P. P. P. P. P. +

Nein! Nein! Nicht die Wun - de ist es. Fliesse ihr Blut in Strömen da -
No! No! Not the wound I thought it. Let that out-pour in streams if it

p *cresc.* *f* *dim.*

P. +

hin! Hier! Hier, im Her - zen der Brand! Das Seh - - nen,
will! Here! Here! The brand in my heart! The long - - ing,

p

P. + P. + P. +

das furcht - ba - re Seh - - nen, das al - le Sin - ne mir fasst und zwingt! Oh! -
the ter - ri - ble long - - ing, that grips my senses in ter - ror's thrall! Oh, -

p *cresc.*

P. + P. + P. P.

Qual der Lie - be! Wie Al - les schau - ert,
love that tor - - - - - ments! How all with - in me

rallent. un poco

f *più f* *dim.*

P. P. P.

(Während Kundry in Schrecken und Verwunde-
rung auf Parsifal hinstarrt, geräth dieser in
(While Kundry stares at him in fear and won-
der, Parsifal appears to fall wholly into

bebt und zuckt in sün-di-gem Ver - langen!
thrills, and quakes and throbs in sin - ful long-ing!

Allmählich im Zeitmass etwas nachlassend.

p *sf* *dim.*

völlige Entrücktheit.)
a trance.

Sehr zurückhaltend.

più p *pp* *f* *dim.* *pp*

P.

PARS. (schauerlich leise.)
(in awed calm.)

Es starrt der Blick dumpf auf das Heilsgefäß: - Das heilige Blut er-
Langsam. My glance is fixed fast on the heal-ing cup, the ho-ly blood glows

p *pp* *pp* *trem.* *espress.*

P. P. P.

PARS.

glüht: — Er - lö - - sung's - won - - ne, gött-
red. — Re - demp - - tion's rap - - ture, pure

pp

P. + (trem.)

- lich mild, durchzittert weithin alle See - len: nur hier — im
and mild, sends heal-ing pow-er through cre-a - tion. But here, with -

pp *sf p sf*

P. + P. +

Herzen will die Qual nicht weichen. Des Hei-land's Kla - ge da vernehm' ich, die Klage, ach die
in me will the pain not less-en. I hear the voice of our Re-deem-er, la-ment-ing, ah, la -

dim. *p* *sf p* *p*

Kla - ge um das entweih' - te Hei - ligthum: „Er-lö - - se,
ment - ing for the pol-lut - ed sanc - tu-ry. “Re-deem me!

Etwas belebend.

cresc. *sf p* *f* *p*

PARS.

ret - te mich aus - schuld - befleckten Händen! "
 Res - cue me from hands that guilt has taint-ed!"

f *p* *cresc.* *ff* *zurückhaltend.*

P. +

So rief die Got - tesklage furcht - bar laut mir in die See - - le.
 So calls the voice from heav - en, fear - ful, loud, pierc - ing my be - - ing.

dim. *più p* *pp*

P. + P. + P. + P. +

Und ich - der Thor, der Fei - ge, zu wil - den Kna - ben - tha - ten floh ich hin!
 And I, the fool, the cra - ven, to wild and child - ish ac - tions hur - ry on!

poco cresc.

P. +

(Er stürzt verzweiflungsvoll auf die Kniee.)
 (He throws himself despairingly on his knees.)

poco rallent. *Breit.* Er - lö - - ser!
 Re - deem - - er!

più f. *ff* *dim.* *p* *cresc.*

P. + P. + P. +

PARS. *rallent.*

Hei- - land! Herr - der Huld! - Wie büß' ich
 Sav- - iour! Lord - of Grace! - How may a

f *dim.* *p* *dim.* *più p*

P. + P. + P. + P. +

Sün- - - der mei - - ne Schuld? (Kundry, deren Erstaunen in leidenschaftliche Bewunderung
 sin - - - ner blot such guilt? übergegangen, sucht schüchtern sich Parsifal zu nähern.)
 (Kundry, whose astonishment has changed to sorrowful wonder,
 seeks hesitatingly to approach Parsifal.)

pp

espressivo

KUNDRY.

Ge-lob - - ter Held! Ent-flieh dem Wahn! Blick' auf, sei hold der Hul - din
 O val - - iant knight! Cast off this spell! Look up! And love the one - - who

Sehr langsam.

pp *pp* *p*

Nah'n! - -
 loves! - -

PARSIFAL.

Ja! Die-se Stimme! So rief sie
 Ha! This was the voice! So she called

molto espress.

f *sf p* *sf p*

P. + P. + P. + P. +

ihm; und die-sen Blick,— deutlicher kenn' ich ihn,— auch diesen,
him. And this the look,— clear-ly I know it well. And this too,

pp *sfp*

der ihm so fried - los lachte; die Lippe, ja so zuck - te sie ihm, so neigte sich der
this was the smile — she gave him. The lips, too — yes, they quiv-ered like that. The neck was bent this

(sehr gefühlvoll.)

pp *sfp*

Nacken,— so hob sich kühn das Haupt,— so flatterten lachend die Locken,— so schlang um den
man-ner, the head was proud-ly raised. Thus, laugh-ing, she dangled her tress-es, and so put her

poco cresc. *passionato* *pp*

Hals— sich der Arm— so schmeichelte weich die Wangen; mit al - ler Schmerzen Qual —
arm — round his neck. His cheeks too she touched so gen-tly, and with mor - tal pain —

p *sfp* *p* *sfp*

PARS.

— im Bun-de, das Heil der See - le ent-küss - te ihm der
 — and ter-ror, she kissed a - way the sal-va - tion 'of his

p *cresc.* *più* *sf*

Mund! — Ha! — die-ser Kuss! —
 soul! Ha! — That dread kiss!
Belebt.

f *ff* *rallent.* *Sehr beschleunigend.* *p* *molto*

P. P. P.

(Parsifal hatte sich allmählich erhoben und stösst Kundry von sich.)
 (Parsifal has gradually risen and pushes Kundry from him.)

Ver - der-be-rin! Weiche von mir! E - wig, e -
 You sor - cer-ess! Out of my sight! Leave me ev -
 Schnell.

cresc. *f* *f* *f*

KUNDRY (in höchster Leidenschaft.)
 (very passionately.)

Grau - sa - mer! Fühlst du im Her - zen nur
 Dread - ful one! If you feel pain in your
 - wig von mir!
 - er be gone!

f *p* *fp* *cresc.* *3*

cresc. *P.*

KUNDRY.

And' - rer Schmerzen, so füh - le jetzt auch - die meinen! Bist du Er -
heart - for oth - ers, then let me too share - this pit - y! If you're the

espress.

sf *mf* *sf* *p* *p* *sf* *p*

lö - ser, was bannt dich, Bö - ser, nicht mir auch zum Heil - dich zu ei -
Sav - iour, what keeps you, bad one, from grant - ing the sol - ace I ask -

sf *cresc.* *sf* *p* *cresc.* *sf*

P. +

nen? Seit E - wig kei - ten
for? Through end - less ag - es

espress. *ff* *p* *sf* *p*

har - re ich dei - ner, des Hei - land's - ach! so spät! -
I've waited for you, an ad - vent, ah! so late! -

p *cresc.* *fp* *dim.* *p*

P. + P. + P. +

KUNDRY.

den einst ich kühn ge - schmäht. — Oh!
 of one I rash - ly spurned. — Oh,

cresc. *f* *P.*

Kenn - - test du den Fluch, der mich durch Schlaf und Wa - chen,
 could ——— you know the curse, which through me, sleep - ing, wak - ing,

P.

durch Tod und Le - ben, Pein und La - chen zu neu - em
 in death or liv - ing, pain and laugh - ter, which meets new

fp *cresc.* *sf* *p* *cresc.* *f* *P.*

Lei - den neu ge - - stählt, end - los — durch das Da - sein
 strength to front new foes gives — my — be - ing end - less

sf *> dim.* *p*

KUNDRY.

quält! — woe! Ich sah I saw Ihn — Him —
 Sehr langsam und feierlich. *espress.*
pp *pp* *p* *sf*
pesante 3 P. + P. + 3

Ihn — Him — *Etwas beschleunigend.* und and —
p *cresc.* 3 3 3 3
 P. +

lach - te... mocked - Him da traf mich I felt then
Wieder sehr langsam.
sf *p* *più p*
 P. +

sein Blick! — His look: *Schnell belebend.*
pp *p* *cresc.*
pp 3

KUNDRY.

*molto appassionato**poco rall.**più cresc. -**ff*

P.

P.

P.

P.

Nun

I such'

ich

ihn

von

*accel.**Ziemlich bewegt.*

I

seek

Him

now

from

*fp**p*

P.

P.

Welt
worldzu
toWelt,
world.ihm wie - der
A - gain Izu be - geg -
hope to meetnen.
him.*p*

P.

P.

P.

P.

*Sehr leidenschaftlich beschleunigend.*In
I*più cresc. -**ff**dim.*

P.

P.

KUNDRY.

höch - ster Noth wahn' ich sein Au -
 feel His eye near, in the time

Beruhigend.

p *p* *più p*

- ge schon nah' - den Blick schon auf mir ruh'n.
 of my need. His glance rests on me now.

dolce *più p* *pp* *dim.* *riten. ppp*

P. (Pauken.)

accel. Da kehrt mir das verfluch - te La - chen wieder: -
 Yet from me comes a - gain this curs - ed laugh - ter!

Wieder lebhaft.

cresc. *f* *sf* *ff* *sf*

P.

ein Sünder sinkt mir in die Ar-mel.
 A sin-ner sinks in my em-braces!

Lebhaft. *p cresc.*

f *dim.* *p*

KUNDRY.

Da lach' — — — ich, la — — — che, kann nicht
Just laugh — — — -ter moves — — — me, for tears

f *f* *fp* *cresc.*

P. + P. +

wei — nen, nur schrei — en, wü — — then,
can not; just shout — ing, rag — — ing,

f *fp* *fp* *cresc.*

P. + P. + P. +

to — ben, ra — — sen in stets er — neu — e — ter Wahn — sinn's
fum — ing, rav — — ing, cloud up — on cloud from er — ror's

f *p* *cresc.*

P. + P. + P. + P.

Nacht, aus der ich büs — send kaum er —
night, from which, re — pen — tant, scarce I've

f *più f* *dim.*

P. + P. +

KUNDRY.

poco

wacht. —
waked.

marc. accel. passionato

*poco**resc. -**espress.**riten.*

Den ich er - seht in To - des - schmachten, den ich er - kannt,
In mor - tal shame I wait - ed - sad - ly the one that I

riten. Im früheren Zeitmass, bewegt.

*più f**f**f**p**poco f*

den blöd' Ver - lach - ten:
re - ject - ed mad - ly.

lass mich an sei - nem Bu - sen wei - nen,
So let me weep up - on — your bos - om,

*fp**p**p dim.*

nur ei - ne Stun - de mich dir ver - ei - nen, und ob mich Gott und Welt ver -
and give me sol - ace, an hour's a - tone - ment and though I'm spurned by God and

*p**p**poco f**sf*

KUNDRY.

stösst, in dir ent-sün-digt sein und er-löst!
man, my soul will be re-deemed, and at peace.

rallent. *a tempo.*

più f *f* *f* *dim.* *cresc.*

P. +

PARSIFAL.

Auf E-wig-keit wärst du ver-dammt mit
A full dam-na-tion both of us would

f *fp* *cresc.*

P. +

mir, für ei-ne Stun-de Ver-ges-sen's mei-ner Sen-dung
share for such a-tone-ment, if I for-got my mis-sion

f *espress.* *p*

P.

in dei-nes Arms Um-fan-gen! Auch dir bin ich zum Heil ge-
with-in your arms' em-brac-es! Yet I was sent to heal you

pp

P. P. P.

PARSIFAL.

sempre appassionato

sandt, bleibst — du dem Seh — nen ab — ge — wandt. Die La — bung,
too, if — you put off your wrong de-sire. The sol — ace
Immer im Zeit —

p *fp*

die dein Lei-den en — det, beut nicht der Quell, aus dem es fließt, das Heil wird
which will end your sor — row does not a — rise from er-ror's source; and nev-er
mass bewegt.

mf

nimmer dir ge — spen-det, eh' je — ner Quell sich dir nicht schliesst. Ein And' — res
will you gain your heal-ing un-til you stop the source of sin. Far oth — er —

p *p* *p* *fp*

ist's, ein And' — res, ach! nach dem ich jam — mernd schmach — ten sah,
wise, far dif — f'rent, ah, for me to see that griev — ous sight

fp *dim.* *più p*

PARSIFAL.

die Brü - - der dort, in grau - - sen Nö - then, den Leib sich
the Broth - - ers there, in dire - - ful need, with their bod - - ies

quä - len und er - töd - - ten. Doch wer er - kennt ihr klar und
wast - ing, lost in an - - guish. But who has such un-cloud - ed

hell, des einz' - gen Hei - - - les wah - - - ren Quell?
sight to know the truth that makes man free?

Oh E - - - lend, - al - ler Ret - tung Flucht!
Oh, wretch - - - ed, - where is coun - sel gone?

PARSIFAL.

Oh, Wel - tenwahn's Um-nach-ten: in höch-sten Hei-les heis-ser Sucht -
 Oh, dread-ful night of er - ror, to seek with zeal the source of good,-

dim. *p* *f* *p* *cresc.*

P. + P. + P. + P. + P. +

nach der Ver - damm - - - - - niss Quell zu
 though it's per - di - - - - - tion's chains you

fp *f* *p* *cresc.*

P. + P. +

KUNDRY.

Lebhaft.

(in wilder Begeisterung.)

(in wild ecstasy.)

So war es mein Kuss,
 So was it my kiss

schmachten!
 pine for!

Lebhaft.

ff *p* *f*

P. + P. + P. +

der welt - - hell - sich - tig dich mach - te? Mein
 that gave this all - see - ing vi - sion? Then

p *f*

KUNDY.

vol - - - les - Lie - - - bes Um - fan - - gen
let - - - my - lov - - - ing em - brac - - es

(tr) *3* *(tr)* *3* *p* *dolce* *P.*

lässt dich dann Gott - - - heit er - lan - - gen.
give you the God - - - hood you look for!

cresc. *f* *dim.* *p* *P.*

Die Welt er - lö - - - se, ist diess dein Amt, - - - schuf dich zum
The world's re-demp - - - tion, is this your charge? It's God who
Breit.

p *sf* *p* *cresc.* *f* *P.*

Gott die Stun - de, für sie lass' mich e-wig dann ver-dammt, nie - hei - le mir die Wun-de!
made this mo-moment, for it let me per-ish ev - er-more, my-wound-un-healed for-ev-er!

p *f* *dim.*

PARSIFAL.

Er - lö - - - - sung, Frev-le-rin, biet' ich auch dir.
 Re - demp - - - - tion, wan-ton-one, take of it now.

(Lebhaft.)

f *p* *fp* *f*

P. +

KUNDRY (drängend.)
(entreatingly.)

Lass mich dich Gött - li - chen lie - ben, Er - lö - - - -
 Let me, di - vine one, then love you. Sal - va - - - -

p *cresc.* *f*

P. +

- - - - sung gab'st du dann auch mir.
 - - - - tion such as that I want.

PARSIFAL.

Lieb' und Er -
 Love and re -

dim. *p* *cresc.* *f*

P. +

lö - - - - sung soll dir wer-den, zeigst du zu Am - for - tas mir den
 demp - - - - tion I can of-fer If the way to Am - for - tas is - re -

fp *f* *fp* *f* *f*

KUNDRY (in Wuth ausbrechend.)
(breaking out in fury.)
PARSIFAL.

 Nie ————— sollst du ihn
 Nev — — — — — er shall you

 Weg.
 vealed.

KUNDRY.

 fin - den!
 find him!

 Den Ver - fall' - nen lass' ihn ver - der -
 Leave that lost one, and let him per -

 - - ben, den Un - - sel' - - gen, Schmach - - lüs - - ternen,
 - - ish, so un - - ho - - ly, - - vile, lech - - er - ous,

 den ich ver-lach - te, — lach - te — lach - te — ha-ha!
 fit but for laugh - ter, — laugh - ter, — laugh - ter, — ha-ha!

KUNDRY.

Ihn traf ja der eig' - - ne Speer!
He fell by the spear he owned!

PARSIFAL.

Wer durft' ihn ver-
Who dared, though, to

fp *cresc.*

f

f

f

P. +

P. +

P. *p* +

Er— Er—
He— He!—

der einst mein Lachen be-
Who gave me rea-son to

wun-den mit der heil'-gen Wehr?
wound him with that ho-ly spear?

dim.

più p

pp

P. +

KUNDRY.

straft: Sein Fluch,
laugh. His curse,

ha, mir giebt er Kraft; ge - gen dich
ha, it gives me strength. A - gainst you

sf

p staccato

p

P. +

KUNDRY.

selbst ruf' ich die Wehr, giebst du dem Sünder des Mitleid's Ehr'! Ha,
 too I turn the spear, since you show pit-y where none is due! Ha!

riten. *a tempo.*

p cresc. *f sf* *fp* *dim.* *p*

(flehend.)
 (beseechingly.)

Wahn - sinn! Mit - - leid! Mit-leid mit mir!
 Mad - ness! Pit - - y? Pit-y for me?

cresc. *mf dim.* *p* *rall.*

Etwas dehnend.

Nur ei - ne Stun - de mein! Nur ei - ne Stun - de dein....
 Were you just one hour mine! Were I just one hour yours!—

sf dim. *p* *sf dim.* *p* *cresc.*

Langsam. *accel.*

KUNDRY.*a tempo.*

und des We - ges sollst du ge - lei - tet sein!
 And then, af - ter, I would re - veal the path.

(Sie will ihn umarmen. Er stösst sie heftig
 (She tries to embrace him. He thrusts her

PARSIFAL.*a tempo.*

Ver - geh',
 A - way,

f *p* *ff*

von sich. - Sie rafft sich mit wildem Wuthrasen auf und ruft dem Hintergrunde zu.)
 forcibly from him. - She recoils in wild raging fury, and calls into the background.)

PARSIFAL.

un - se - - li - ges Weib!
 in - iq - - ui - tous wretch!

p *cresc.*

KUNDRY.

Hil - fe! Her - bei! Hal - - tet den
 Help me! This way! Oh, help! - Stop - the ma -

fp *f* *fp* *f* *fp*

Fre - chen! Her - bei! Wehrt ihm die We - - ge! Wehrt ihm die
 raud - er! Come here! Guard all the ways there. Bar ev - ery

p *cresc.* *p* *cresc.*

Pfa - - - - - de!
 road - - - - - way!

f

P. + P. +

KUNDRY.

Und flöhest du von hier, und fändest al-le We-ge der Welt, den Weg, den du suchst:
 And though you flee from here, and seek through all the ways of the world, one road which you seek.

dess' Pfa-de sollst du nicht fin-den: denn Pfad' und We-ge, die
 one high-way you shall find nev-er: that path and road which leads

dich mir ent-füh-ren, so ver-wünsch'
 you from my pres-ence. Thus, I curse

— ich sie dir: Ir-re! Ir-re!
 — them for you! Wan-der! Wan-der!

Etwas breiter.

KUNDRY.

acceler.

Mir so ver - traut!
Back you will come!

acceler.

p *più p* *cresc.*

fp *P.*

Dich Weih' ich ihm zum Ge - leit!
Here is the guide that you need!

(Klingsor ist auf der
(Klingsor appears on

KLINGSOR.

Halt ———
Halt ———

f *f* *f* *p* *f*

Burgmauer herausgetreten und schwenkt eine Lanze gegen Parsifal.)
the rampart, and swings a lance towards Parsifal.)

— da! Dich bann' ich mit der rech - ten Wehr!
— there! This weap - on serves to bar your way!

Den Tho - ren
The ho - ly

fp *p* *3* *f* *fp*

P. *cresc.*

stel - - le mir sei - nes Mei - - ster's
fool shall now meet his mas - - ter's

Speer ———
spear! ———

Etwas zurückhaltend.

(Er schleudert auf Parsifal den Speer,
welcher über dessen Haupte schweben
bleibt.)
(He hurls the Spear, which remains
hanging over Parsifal's head.)

cresc. *3* *P.* *glissando* *dim.*

PARSIFAL.

(erfasst den Speer mit der Hand und hält ihn über seinem Haupte.)
(seizing the Spear, which he holds over his head.)

Mit die-sem Zeichen bann' ich dei-nen Zau-ber:
With this blest sign I ban-ish all your mag-ic.

Wie die Wun - de er schliesse, die mit ihm du schlugest, in Trau-er und
As the spear that has wound-ed shall be used for heal-ing, so let this de-

(Er hat den Speer im Zeichen des Kreuzes geschwungen
wie durch ein Erdbeben versinkt das Schloss.)
(He swings the Spear in the sign of the Cross;
the Castle falls as by an earthquake.)

Trüm-mer stürz' er die trü - gen - de Pracht!
struc-tion fall on il-lu - so - ry pomp.
Wieder ganz lebhaft.

(Der Garten ist schnell zu einer Einöde verdorrt; verwelkte Blumen verstreuen sich auf dem Boden... Kundry ist
(The garden withers to a desert; the ground is scattered with faded flowers... Kundry sinks down with a cry.)

schreiend zusammengesunken.)

PARSIFAL.

(Parsifal hält im Enteilen
noch einmal an.) (Parsifal sich von
(Parsifal hastening away, pauses on the top

dim. *più dim.*

der Höhe der Mauertrümmer zu Kundry zurückwendend.)
(of the ruined wall, and turns back to Kundry.)

rallent.

Du weisst, wo du mich wie - - - der
You know where you can find me

p *p* *pp* *rallent.*

(Er enteilt; Kundry hatte sich ein wenig erhoben und nach ihm geblickt.)
(He hastens off. Kundry has raised herself a little and looks after him.)

fin - den kannst!
once a - gain.

a tempo.

acceler. *ff* *espressivo*

rallent.

sf *dim.* *p* *più p* *pp* *ff*

Dritter Aufzug.

Third Act.

Sehr langsam.

[illegible]

Zurückhaltend und breiter werdend.

più cresc. -

ten.

a tempo.

ff

espressivo

kräftig.

dim.

P.

espress.

f

fp

cresc.

f(r.)

(L.)

dim.

p

P.

f

f

più f

f

P.

Mit Steigerung.

kräftig.

P.

nachlassend.

ff

dim.

P.

pp

Die Bühne öffnet sich. — Freie anmuthige Frühlingsgegend auf dem Gebiete des Grales. Nach dem Hintergrunde zu sanft ansteigende Blumenau. Den Vordergrund nimmt der Saum des Waldes ein, der sich nach rechts zu, auf steigendem Felsengrund, ausdehnt. Im Vordergrunde, an der Waldseite, ein Quell; ihm gegenüber, etwas tiefer, eine schlichte Einsiedlerhütte, an einen Felsblock gelehnt. — Frühester Morgen.

The curtain opens. — Pleasant open spring landscape in the domains of the Grail. Towards the background gently rising flower-meadows. The edge of the forest is seen in the foreground, thence stretching away R. to rising rocky ground. By the woodside a spring; and opposite to this, further back, a hermit's hut, leaning against a mass of rock. — Very early morning.

GURNEMANZ.

(Gurnemanz, zum hohen Greis gealtert, als Einsiedler nur in das Hemd)
(Gurnemanz grown very old, and habited as a hermit in the tunic)

GURNEMANZ.

des Gralsritters gekleidet, tritt aus der Hütte und lauscht.)
only of the Grail Knights, steps out of the hut and listens.

Von From

dort her kam das Stöhnen. So jam - mer-voll klagt kein Wild, und gewiss gar nicht am
o - ver there the moans came, No beast would make sounds like that and the least up - on this

hei - lig - sten Mor - gen heut'.
ho - li - est day on earth.
espress.

(Dumpfes Stöhnen)
(Dull groaning)

GURNEMANZ.

(Er schreitet entschlossen einer
(He walks determinedly to -von Kundry's Stimme.)
like that of Kundry.)Mich dünkt, ich ken-ne die-sen Kla-ge-ruf.—
I think I know that sad, complain-ing cry.

Belebend.

Dornenhecke auf der Seite zu: diese ist gänzlich überwachsen: er reißt mit Gewalt das Gestrüpp auseinander: dann hält er
wards a thorn thicket at the side, much overgrown: he forces the undergrowth apart; then suddenly stops.)

plötzlich an.)

Nachlassend.

Auf! Kun - dry! Auf! Der Win - ter floh, und
Up! Kun - dry! Up! The win - ter's fled, and
Lebhaft.

poco f *fp* *f*

P. P. P.

(Er zieht Kundry, ganz erstarrt und leblos, aus dem Gebüsch hervor und trägt sie auf einen nahen Rasenhügel.)
(He draws Kundry stiff and lifeless out of the bushes, and bears her to a grassy mound near.)

Lenz ist da! Er-wa - che! Er-wa - che dem Lenz! -
spring has come! A - wak - en, a - wake to the spring!

p *f* *f* *p* *f* *fp* *f*

P. P. P. P.

Kalt und starr! Diess-mal hielt ich sie wohl - für todt: -
Cold - and stiff! This time real - ly I thought - her dead: -
Langsam.

fp *più p* *pp* *ppp*

doch war's ihr Stöh-nen, was ich ver-nahm?
Yet was it not her groans that I heard?

Sehr langsam. *poco rit.*

espress. *pp*

(Gurnemanz reibt der erstarrt vor ihm ausgestreckten Kundry stark die Hände und Schläfe, und bemüht sich in Allem,
(As Kundry lies out stiff before Gurnemanz, he rubs her hands and temples, and does his utmost to relax her stiffness.)
Allmählich etwas belebend.

p (mit bewegtem Ausdrücke.) *p* *P.*

die Erstarrung von ihr weichen zu machen.)

pp *P.* *poco accel.*

(Endlich scheint das Leben in ihr zu erwachen.)
(At last life seems to awake in her.)

pp *P.* *dolce.* *dim.*

(Sie erwacht völlig
(She is now fully awake,

als sie die Augen öffnet
she opens her eyes

pp *P.* *dolce.* *poco cresc.*

stösst sie einen Schrei aus.)
and utters a cry.)
Schnell.

(Kundry ist in rauhem Büssergewande, ähnlich wie
(Kundry is in the coarse robe of a penitent, as in

f *P.* *12*

im ersten Aufzuge; nur ist ihre Gesichtsfarbe bleicher; aus Miene und Haltung ist die Wildheit verschwunden. — Sie starrte lange Gurnemanz an. Dann erhebt sie sich, ordnet sich Kleidung und Haar, und lässt sich sofort wie eine Magd zur Bedienung: *the first Act; her face is paler; the wildness has vanished from her looks and behaviour. She gazes long at Gurnemanz. Then raising herself, she arranges her hair and dress, and moves away as though a maid in service.*

Etwas langsamer.

sf *p* *p* *P.* *+*

p *più p* *pp* *u. c.*

GURNEMANZ.

Du tol - les Weib! Hast du kein Wort für mich? Ist diess der Dank, — dass d
 You hare-brained wench, have you no word for me? Is this the thanks — that
 Etwas bewegter.

p sf *pp* *pp*

(Kundry neigt langsam das Haupt: —
 (Kundry slowly bends her head: —
 To - desschla-fe noch ein-mal ich dich ent-weckt? get for break-ing your death-like sleep once a - gain?
 > *p*

p *3*

KUNDRY.

dann bringt sie, rauh und abgebrochen, hervor:)
at length she utters hoarsely and brokenly:)

Dienen, ---
 Ser-vice!

fp

KUNDRY.

die-nen.
 Ser-vice!

(schüttelt den Kopf.)
(shaking his head.)

GURNEMANZ.

Müßig bewegt.

Das wird dich we-nig müh-n: Auf Bot-schaft
 There's lit-tle toil for you: We have no

p

sendet sich's nicht mehr; Kräuter und Wurzeln fin-det ein Je-der sich selbst, wir lern-ten's im Walde vom
 er-rands an - y - more Herbs and sim-ples ev-ery-one finds for him-self. The beasts of the for-est showed

p

(Kundry hat sich während dem umgesehen, gewahrt die Hütte
 und geht hinein. — Gurnemanz blickt ihr verwundert nach.)
 (Kundry has meanwhile looked about her, perceives the
 hut and goes into it. — Gurnemanz gazes after her, wondering.)

Thier.
 how.
 Etwas langsamer werdend.

Wie an-ders schrei-tet sie als sonst!
 How changed her step from what it was.

dolce

p

schwer.

GURNEMANZ.

Wirk-te dies der hei - li - ge Tag?_ Oh!_ Tag der Gna-de oh - ne Gleichen!
 Did the ho - ly day bring the change?_ O_ day of grace with-out an e - qual!

sf *p* *sf*

Gewiss, zu ihrem Hei-le durft' ich der Ar - menheit den To - desschlaf verscheuchen.
 Thank God, I was al-lowed to ban-ish the wretch death-like sleep, for her sal - va - tion.
 Ruhig.

p *p* *più p* *pp dolcissimo*

P. +

(Kundry kommt wieder aus der Hütte; sie trägt einen Wasserkrug und geht damit zum Quelle. Sie gewahrt hier, nachdem Walde blickend, in der Ferne einen Kommenden und wendet sich zu Gurnemanz, um ihn darauf hinzudeuten.)

(Kundry comes again from the hut; she carries a pitcher and goes with it to the spring. Here glancing into the wood, she perceives in the distance some one approaching, and turns to Gurnemanz to point this out to him.)

più

P. + P. + P. + P.

GURNEMANZ.

(In den Wald blickend.)
 (looking into the wood.)

Wer na-het dort dem heil'gen Quell?
 Who comes here toward the ho - ly spring?

p *pesante* *pp*

(Während des folgenden Auftretens des Parsifal, entfernt sich Kundry mit dem gefüllten Krüge langsam in die Hütte, wo sie sich zu schaffen macht.)
(During Parsifal's entry, Kundry with her filled pitcher moves slowly away into the hut, where she busies herself.)

GURNEMANZ.

In düst'rem Waf-fenschmucke? Das ist der
 Those som-ber, war-like trappings? I see it's

pp

(Parsifal tritt aus dem Walde auf; er ist ganz in schwarzer Waffenrüstung: mit geschlossenem Helme und gesenktem Speere schreitet er, gebeugten Hauptes, träumerisch zögernd, langsam daher und setzt sich auf den kleinen Rasenhügel am Quelle nieder.)
(Parsifal enters from the wood in a black suit of armour: with closed helm and lowered spear he strides slowly forward, and moves with bowed head in dreamy uncertainty to the little grass mound, where he seats himself.)

Brü-der kei-ner! not a Brother-er.

p
pp
P.

senem Helme und gesenktem Speere schreitet er, gebeugten Hauptes, träumerisch zögernd, langsam daher und setzt sich auf den kleinen Rasenhügel am Quelle nieder.)
ed spear he strides slowly forward, and moves with bowed head in dreamy uncertainty to the little grass mound, where he seats himself.)

p *dim.* *p*

(Gurnemanz, nachdem er Parsifal staunend lange betrachtet hat, tritt nun näher zu ihm.)
(Gurnemanz having gazed long at Parsifal in astonishment, now steps near to him.)

Heil dir, mein Gast! Bist du ver-
 Greetings, Sir Guest! Did you get

p

GURNEMANZ.

(Parsifal schüttelt sanft das Haupt.)

(Parsifal gently shakes his head.)

irrt, und soll ich dich weisen?
lost, and shall I di-rect you?

Entbie-test du mir keinen
You of-fer no greeting to

*espress.**p*

(Parsifal neigt das Haupt.)

(Parsifal bends his head.)

Gurnemanz (unmuthig.)
(disconcerted.)

Gruss?
me?

Hei! Was?
Hey! What?

Wenn dein Ge-lüb-te dich
If you are bound by a

*Etwas lebhafter.**più p**psf**p*

bin-det mir zu schweigen,
sol-ern vow of si-lence,

so mahnt das mei-ne mich, dass ich dir sa-ge, was sich ziemt. Hier
I have a du-ty too: that I should tell you what is meet. The

*Etwas breiter.**p**p*

bist du an geweihtem Ort: dazieht man nicht mit Waffen her, geschloss'nen Helmes, Schild und
pres-ent place is ho-ly ground. No man comes here with arms of war, with vi-sored hel-met, shield and

*Wieder lebhafter.**p*

GURNEMANZ.

(Parsifal schüttelt mit dem Kopfe.)
(Parsifal shakes his head.)

Speer; und heu-te gar! Weisst du denn nicht, welch' heil'ger Tag heut' ist?
spear. And least to-day! Do you not know what ho-ly day this is?

Langsamer.

pp *più p dim.*

Ja! Wo-her kommst du denn? Bei welchen Hei-den weiltest du, zu wissen nicht, dass heu-te der
Well! From where have you come? A-mong what pa-gans have you lived, not to know — that this is the

Wieder etwas lebhafter. *f* *Wieder etwas p*

(Parsifal senkt das Haupt noch tiefer.)
(Parsifal sinks his head yet lower.)

al-lerhei-ligste Char-freitag ist? Schnell ab die Waffen! Kränke nicht den Herrn, der heute,
ev-er ho-li-est Good Fri-day morn? Off with your weap-ons! In-jure not the Lord, who on this

langsamer. *più p* *sf* *p* *nicht schleppen.* *p*

baar je-der Wehr, sein hei-lig Blut der sün-di-gen Welt zur Süh-ne bot!
day shed His blood, and not re-sist-ing e-vil, re-deemed most sin-ful man!

Sehr langsam. *dim.* *p cresc.*

P.

(Parsifal erhebt sich nach einem abermaligen Schweigen, stösst den Speer vor sich in den Boden, legt Schild und Schwert davor nieder, öffnet den Helm, nimmt ihn vom Haupte und legt ihn zu den anderen Waffen, worauf er dann zu stummem Gebete vor
(Parsifal raises himself after a further silence, thrusts his spear into the ground before him, lays shield and sword
beneath it, opens his helmet, and removing it from his head lays it with the other arms, and then kneels in silent prayer

vibrato

molto *ff* *dim.* *più p* *p molto* *cresc.*

P. P.

dem Speer niederkniet. — Gurnemanz betrachtet Parsifal mit Staunen und Rührung. — Er winkt Kundry herbei, wel-
before the spear. — Gurnemanz watches Parsifal in wonder and emotion. — He beckons to Kundry, who has just re-

ff *dim.* *p* *pesante*

P.

che soeben wieder aus der Hütte getreten ist.)
appeared from the hut.)

sehr langsam.

(Parsifal erhebt jetzt seinen Blick andachtsvoll
zuer Lanzenspitze auf.)
(Parsifal raises his eyes devoutly to the spear-
head.)

più p *pp* *cresc.* *f*

P.

GURNEMANZ (leise zu Kundry.)
(softly to Kundry.)

Er-kenn'st du ihn?
D'you know this man?

Der ist's, der einst den Schwaner-legt.
It's he who once laid low our swan!

p *pp trem.*

P.

(Kundry bestätigt mit einem leisen Kopfnicken.)
(Kundry inclines her head slightly in assent.)

sempre pp *poco cresc.* *f* *p* *cresc.*

P. *p espress.*

GURNEMANZ.

trem. sempre pp

Gewiss, 's ist
In-deed, it's

f *dim.* *p*

P.

(Kundry blickt starr, doch ruhig auf Parsifal.)
(Kundry gazes fixedly but calmly at Parsifal.)

Er, der Thor, den ich zürnend von uns wies.
he, the fool, whom I rough-ly turned a-way.

più p *pp* *espress.* *cresc.* *p* *f* *p*

P.

Ha! Welche Pfa - de fand er?
Ha! Yet he found the path-way?

p *cresc.*

P.

Der Speer, ich ken - ne ihn.
I know that spear of his.

f *dim.*

P.

GURNEMANZ (in grosser Ergriffenheit.)
(with great solemnity.)

Oh! Hei - ligster Tag, andem ich heut' er - wachen sollt'!
Oh, ho - li - est day, to which my soul a - wakes with joy!

p cresc. sf cresc. ff dim. 3

P. P. P.

(Kundry hat ihr Gesicht abgewendet.)
(Kundry turns her face away.)

(Parsifal erhebt sich lang-

zurückhaltend. Sehr langsam. Wie zuvor, feierlich.

3 3 3 p più p dolce p

P. P.

sam vom Gebete, blickt ruhig um sich, erkennt Gurnemanz
und reicht diesem sanft die Hand zum Grusse.)

PARSIFAL.

prayer, looks calmly about him, recognizes Gurnemanz,
and extends his hand to him in greeting.)

Heil mir, dass ich dich wie - der
Thank God that I a - gain have

più p pp

PARSIFAL.

fin-de!
found you.

GURNEMANZ.

Sokennst auch du mich noch? Erkennst mich wieder, den Gram und Noth so tief ge-beugt?
Then do you know me still, the pa - tient Broth-er, whose frame is bent from grief and care?

Ruhig, ohne Dehnung. espress.

p

P. P.

PARSIFAL.

Der Irr - niss und der Lei - den Pfa - de kam ich;
My er - rors and the path of sor - row brought me.

GURNEMANZ.

Wie kam'st du heut - wo - her?
How come you here, and whence?

p

PARSIFAL.

soll ich mich denen jetzt entwunden wännen, da die - ses Wal - des Rau - schen wieder ich ver -
Yet let me fan - cy my tri - als are o - ver, since I can hear the sweet - ly sounding for - est

p *dolce*

neh - me, dich gu - ten Grei - sen neu be - grü - se?... O - der irr' ich wie - der? Ver -
mur - murs. And is it you, good sage, who greet me, or else - fur - ther er - ror? For

p *pp*

än - dert dünkt mich Alles.
all things here seem dif - f - rent.

Zu ihm, _____ dess'
For him _____ I

GURNEMANZ.

So sag', zu wem den Weg du suchtest?
Now say just who it is you look for.

Etwas bewegter.

p *f* *p*

PARSIFAL.

tie - - fe Kla - gen ich thö - rig stau - nend einst ver-nahm, —
 heard - lam - ent - ing, and lis - tened awe - struck, like a fool! —

cresc. *fp* *p*

P. +

dem nun ich Heil zu bringen mich aus-er-le-sen wäh - nen darf. Doch — ach! — den Weg des
 I think per - haps that I have been sent to heal him of his woes. But ah, I nev-er

fp *cresc.* *f* *dim.* *p*

P. +

Hei - les nie zu fin - den, in pfad - lo - sen Ir - ren trieb ein wil - der Fluch mich um -
 found the path of heal-ing. I wan-dered in er - ror, so enforced by a cling-ing

poco f *p* *cresc.*

P. +

her: zahl-lo-se Nö - the, Käm - pfe und Streite zwan-gen mich ab vom Pfa-de,
 curse. Num-ber-less trou - bles, bat - tles and con-flicts, forced me to leave the path-way,

f *p* *fp* *cresc.* *p*

P. + P. +

PARSIFAL.

wähnt' ich ihn recht schon erkannt. Da musste mich Ver-zweif - lung fassen, das
just when I thought myself right. Then did a des-per-a - tion seize me to

p *cresc.* *f* *p*

Heil - thum heil mir zu ber - gen, um das zu hü - ten, das zu wah - ren, ich
keep the spear in con-ceal - ment and thus pro-ect it from all haz - ard. I

f *p* *fp* *fp*

P. + P. + P. + P. +

Wun - den je - der Wehr mir ge-wann; denn nicht ihn sel - ber durft' ich füh-ren im Streite,
gath - ered wounds from ev - ery fray — be - cause in con - flict nev - er once did I wear it.

fp *cresc.* *f* *p*

P. +

un-entweiht führ' ich ihn mir zur Sei - te, den nun ich heime ge - lei - te, der dort dir schimmertheil und
Un - pro-faned at my side now I bear it, so home and knights may share it. You see it shim-m'ring, pure and

poco cresc. *p* *cresc.*

P. + P. + P. + P. +

PARSIFAL.

hehr: des Gra - les heil' - - gen Speer.
clear: the Grail's most ho - - ly spear!

GURNEMANZ (in höchstes Entzücken ausbrechend.)
(in a transport of joy.)

O Gna -
O glo -

de! Höch - stes Heil! - Oh! Wunder! Hei - lig hehr - - - stes
rious heal - ing grace! - O wonder! Ho - ly, loft - - - y

(Nachdem er sich etwas gefasst, zu Parsifal.)
(To Parsifal, after somewhat composing himself.)

Wunder!
won - der!

Oh
Dear

Herr! War es ein Fluch, der dich vom rech - ten Pfad ver - trieb, so glaub',
lord, - if 'twas a curse - that kept you from the prop - er path, be sure
Ruhig (ohne Dehnung.)

GURNEMANZ.

er ist ge-wi-chen. Hier bist du, diess des Gral's Gebiet, dein' har-ret sei-ne
that curse is end-ed. Here are you in the Grail's do-main, the no-ble band a-

poco cresc. *pp* *P.* +

Rit-terschaft. Ach, sie bedarf des Hei-les, des Hei-les, das du bringst!—
waits you still. Ah, they have need of heal-ing, the healing that you bring!

Seit dem Ta-ge, den du hier ge-weilt, die Trau-er, so da kund dir
Since that so-journ, when you tar-ried here, the mourn-ing which you wit-nessed

p *dim.*

ward, das Ban-gen wuchs zur höch-sten Noth. Am-
then, the sor-row, great-ly has in-creased. Am-

p *cresc.* *cresc.* *P.* +

GURNEMANZ.

for - - - tas, ge - gen sei - ner Wun - - den, sei - - ner
for - - - tas, fight - ing with his suf - - f'ring, racked with

f

P. +

See - - - le Qual sich wehrend, begehrt' im wü-thenden Trotze nun den
pain - - - of soul and bod-y, at last in rag-ing de - fi-ance craved for

più f

f *f* *f*

P. +

Tod. Kein Flehn, kein Elend sei-ner Rit - ter be-wog ihn mehr des heil'gen Amts zu walten. Im
death. No pleas nor out-cries of his knight-hood could move him an-y - more to serve the chal-ice. and

molto epress.

p *p*

Schrein verschlossen bleibt seit lang' der Gral: - so hofft sein sünden-reu'-ger Hü - ter,
long it rest-ed, hid-den in the shrine. - Its guard-ian, sin-ful but re-pen-tant,

p

GURNEMANZ.

da er nicht sterben kann wann je er ihn erschaut, sein En-de zu erzwingen, und mit dem Leben sei-ne
 be-cause he could not die while look-ing on the Grail, would force his own quie-tus, and end his life and all his

*poco cresc.**poco f dim.**p**più p*

Qual zu enden.
 pains to-geth-er.

Die heil'-ge Speisung bleibt uns nun ver-sagt, gemei-ne
 Our ho-ly man-na thus is quite de-nied We're nour-ished

*p**pp**p*

Atzung muss uns nähren:
 now with com-mon vi-and's

da-rob versieg-te uns'rer Helden Kraft.
 and so our val-or all has passed a-way.

*p**poco cresc.**p**p. +*

Nie kommt uns Botschaft mehr, noch Ruf zu heil'gen Kämpfen aus der Fer-ne:
 No mes-sage ev-er comes, nor call to ho-ly war-fare from far coun-tries.

p

bleich und e - - lend wankt um-her die muth — und füh-rer-lo - se
Pale and wretch - ed, now, our knights do mope, — they're lack-ing both a

dim. p

Rit - - ter-schaft. In die-ser Wald-eck' barg ich sel-ber
lord — and heart! I've sought se - clu - sion here with-in these

p *più p*

mich, des To - des still ge-wärtig, dem schon mein al-ter Waffenherr ver - fiel; — denn
woods, and wait that death in si-lence, which has al-read-y called my lord at arms: — for

smorzando *ppp*

(ddd=dd)

Ti-tu-rel, mein heil'ger Held, denn nun des Gra-les An-blick nicht mehr lab-te, er
Ti-tu-rel, my ho-ly lord, at last no more en-joyed the ho-ly ves-sel and

Etwas gedehnt. Langsam.

P.

PARSIFAL (vor grossem Schmerz sich aufbäumend)
(springing up in intense grief)

GURNEM.

Und ich, ich bins, der all diess E - lend
And I am he, the cause of all this

starb
died,
ein Mensch, wie Alle!
a man, and mor-tal!

Lebhafter.

pp molto cresc. ff dim. - f

schuf!
woe!

Ha!
Ha!

f

ff dim. -

Welcher Sünden, welches Frevel's Schuld muss dieses Thoren Haupt seit Ewigkeit be-las-ten,
What trans-gres-sions, what out-ra-geous guilt must this mad, fool-ish head be-ev-er-more be-moan-ing!

p

f

f

p

da kei - ne Bus-se, kei - ne Süh - ne der Blindheit mich ent-windet, zur
Since no re - pen-tance, no a - tone-ment can wash a-way my blind-ness! To

sf

cresc. - sf

p cresc.

PARSIFAL.

Ret-tung selbstich aus-er-ko--ren,
point the path-way I was cho--sen,

in Irr-niss wild ver-lo-ren, der Rettung
but now—I'm lost in er-ror, and so my

fp *cresc.*
P. 6 12 6 + P. 6 6 12 +

(Parsifal droht ohnmächtig umzu-
sinken. Gurnemanz hält ihn auf-
recht und senkt ihn zum Sitze auf
dem Rasenhügel nieder.)
(Parsifal seems about to fall powerless.
Gurnemanz supports him, and lets
him sink down on to the grassy mound.)

(Kundry holt hastig ein Becken mit Wasser,
Parsifal damit zu besprengen.)
(Kundry hastily fetches a basin of water with
which to sprinkle Parsifal.)

letz-ter Pfad mir schwindet!
self I need that path-way. Lebhaft.

p *p* *cresc.* *f* *sf* *più f*

GURNEM.

(Sie kehrt zurück.)
(She returns.)

Allmählich zurückhaltend.

ff *molto espress.* *dim.* *più p*
P. + P. +

(Kundry sanft abweisend).
(gently refusing Kundry).

Nicht so!
Not yet!

Die
But

Immer etwas langsamer.

Mässig.

dolce *più p* *pp* *pp*

GURNEM.

heil-ge Quel-le selbst-er-quick-e uns-res Pil-ger's Bad.—
 let the ho-ly spring-it-self re-fresh the pil-grim's bath.—
Ziemlich langsam.

Unter dem Folgenden lüßt ihm Kundry die Beinschienen, Gurnemanz aber nimmt ihm den Brustharnisch ab.)
During the following Kundry unbinds the greaves of his armour, and Gurnemanz removes his breast-plate.)

PARSIFAL. (*sauft und matt.*)
 (*gently and wearily.*)

Werd' heut' zu Amfor-tas ich noch ge-lei-tet? (*während der Beschäftigung.*)
 Do you mean to lead me now to Am-for-tas? (*still busy.*)

GURNEM.

Ge-wisslich; uns'-rer
 Most sure-ly! For the

harrt die heh-re Burg: die To-den-fei-er mei-nes lie-ben
 no-ble court a-waits. The fu-ner-al ser-vice of my dear

Langsam.

(*nicht schleppen*)

Herrn, sie ruft mich selbst da-hin. Den Gral noch ein-mal uns da zu ent-hül-len, des lang-versehnten
 lord now sum-mons me with-in. For us the Grail must be once more un-cov-ered, whose long- neglected

espressivo

Amtes noch ein-mal — heut' zu walten, zur Heiligung des heh-ren Vater's der seines Soh-nes Schuld-er-lag,
 ser-vice once more must — be at-tend-ed, to sanc-ti-fy that no-ble fa-ther, who by his son's great guilt was slain.

GURNEM.(Kundry badet ihm mit demuthsvollem
(Parsifal gazes in quiet wonder atdie der nun al - so büßen will,
for which the son would now a - tone.ge - lobt' Amfortas uns.
Am - for - tas made this vow.**Langsam.***più p**pp dolce*

P.

Eifer die Füße. Parsifal blickt mit stiller Verwunderung auf sie).
Kundry, who with eager humility is bathing his feet).*poco f**dim. 6**p**più p*

P.

PARSIFAL.(zu Kundry).
(to Kundry).Du wuschest mir die Fü - se,
You've washed my feet with wa - ter,nun
so*dolce**p**poco cresc.*

P.

P.

+

P.

+

P.

+

(Gurnemanz schöpft hierbei mit der Hand aus dem Quell und besprengt Parsifal's Haupt).

ne - tze mir das Haupt der Freund!
sprin - kle now my head, my friend.

(Gurnemanz takes some water in his hand from the spring and besprinkles Parsifal's head).

GURNEM.Ge - seg - - - net sei, du Rei - ner durch das
May you be blessed, O pure one, through your**Mässig langsam.***p*

P.

GURNEM.

Rei - ne! So wei - che je - der Schuld Be - küm - mer-niss von -
 pur' - ty! For ev - er - more - may you - be free - from guilt and -

p *tr* *dim.*

(Während Gurnemanz feierlich das Wasser sprengt, zieht Kundry ein goldenes Fläschchen aus ihrem
 (During this Kundry draws a golden vial from her bosom, and pours part of its contents over Par-

dir!
 care!

pp *p* *più p*

P.

Busen, und giesst seinen Inhalt auf Parsifal's Füße aus; jetzt trocknet sie diese mit ihren schnell aufgelösten Haaren.)
 sifal's feet, which she dries with her hair, hastily unbound).

molto espressivo *Etwas beschleunigend*

cresc. *marcato* *f* *p*

P.

und drängend

f *p cresc.* *sf dim.* *p più p*

P.

PARSIFAL (nimmt Kundry sanft das Fläschchen ab und reicht es Gurnemannz).
(gently taking the vial from her and passing it to Gurnemannz).

Wieder etwas zögernd

Du salbtest mir die Füß-se, das
You laved my feet, and thank you. A-

dolce *pp* *poco a poco cresc.*

Haupt nun sal-be Ti - tu-rel's Ge-noss, dass heu-te noch als Kö-nig er mich
noint my head, O friend of Ti - tu - rel, that so to-day as king I may be

poco f

Feierlich bewegt.

grü-ssel!
greet-ed!
GURNEM. (mit dem Folgenden schüttet Gurnemannz das Fläschchen vollends auf Parsifal's Haupt aus, reibt dieses
(pouring out the vial over Parsifal's head, upon which he lays his hands in blessing).)

So ward es uns ver-hiessen; so seg - - - ne ich dein
Thus was it all pre-dict-ed! My bless - - - ing on your

Feierlich bewegt.

f *p* *f* *fp* *p*

sanft und faltet dann die Hände darüber).

Haupt, als Kö - - - nig dich zu grü - - ssen.
head: I greet you as our mas - - - ter!

cresc. *f* *dim.* *p* *cresc.*

GURNEM.

Du — Rei - ner! Mit-leids-voll
O — pure one! Pa - tient and

f *p* *cresc.* *f* *p*

+ P. + P. +

Dul - den - der, heil - that - voll Wis - sender! Wiedes Er - lös' - ten Lei - den du ge
pit - ying one, heal - ing and know - ing one! As the Re - deem - er suf - fered, you hav
(nicht schleppen)

poco cresc.

P. +

lit - ten, die letz - te Last ent - nimm nun sei - nem
suf - fered. Re - move the last of bur - dens from his

poco f *p*

P. + P. + P. + P. +

Haupt! head!

ff *dim.* *p*

P. + P. + P.

PARSIFAL

(schöpft unvermerkt Wasser aus dem Quell, neigt sich zu der vor ihm noch knieenden Kundry und netzt ihr
(has unnoticed filled his hand with water from the spring, bends forward to Kundry, who is still kneel-

Mein er - stes Amt verricht' ich so: —
 I thus per - form my first of tasks: —

più p pp più p

P. +

das Haupt).
(ing before him, and pours it over her head).

Die Tau - fe nimm, und glaub' an den Er - lö - - - ser!
 be now — bap - tized, be - lieve in the Re - deem - - - er!

pp ruhig und zart pp

P. +

(Kundry senkt das Haupt tief zur Erde, sie scheint heftig zu weinen).
(Kundry sinks her head to the earth; she seems to weep passionately).

Sehr langsam.

(Parsifal wendet sich um und blickt mit sanfter Entzückung auf
Parsifal, turning away, gazes in mild ecstasy upon field and

Sehr ruhig, ohne Dehnung.

dolcissimo ed espr. pp

P.

PARSIFAL.

The musical score is written for Parsifal, featuring a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system shows the piano introduction with a bass line of eighth notes and a treble line of chords. The second system continues the piano introduction. The third system introduces the vocal line with the lyrics: "Wie dünkt mich doch die Au - e hent' so schön! / How beau - ti - ful the mead - ows seem to - day!". The piano accompaniment continues with a bass line of eighth notes and a treble line of chords. The fourth system continues the vocal line with the lyrics: "Wohl traf ich Wun - - - - der - blu - men / Well I re - call the won - drou". The piano accompaniment continues with a bass line of eighth notes and a treble line of chords. The score includes dynamic markings such as *sempre pp* and *espressivo*, and a *p* marking. There are also plus signs (+) indicating specific points in the piano accompaniment.

Wie dünkt mich doch die Au - e hent' so schön!
How beau - ti - ful the mead - ows seem to - day!

Wohl traf ich Wun - - - - der - blu - men
Well I re - call the won - drou

sempre pp

espressivo

p

PARSIFAL.

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an, die bis zum Haupt-e such-tig mich umrankten; doch sah ich nie so mild und
flow'rs which once did try to twine themselves a-round me. Yet they did not com-pare with

poco cresc. - - - dim. *p* *pp*

zart diese. die Hal-me Blü - then und Blu - men, noch duf - tet' All' so kindisch
The grass-es, blos - - soms and flow - ers are fra - grant in their in - no -

più p *3* *p* *u.c.*

hold_ und sprach so lieb-lich traut zu mir._
cence, and speak to me with lov - ing trust._

GURNEM.

Das ist ____ Char - frei -
That is ____ Good Fri -

più p *pp* *p* *pp* *t.c.* *P.*

Oh We - he, des Höchsten Schmerz entag's! Das soll - te
O sor - row, that day of great - est grief, When all that's

- tag's-Zau-ber, Herr!
- day's mag-ic, lord!
espressivo
cresc. - *f* *sf*

P. *P.* *P.* *P.* *P.*

PARSIFAL.

wähn' ich, was da blüht, was ath - met, lebt und wie - der lebt, nur
 liv - ing, all that breathes and blos - soms, liv - ing once a - gain, should

p *dim.* *più p*

trauern, ach! und wei-nen.
 on - ly weep and sor-row!

GURNEM.

Du siehst, das ist nicht so.
 You see, it is not so.

pp *dolcissimo* *pp*

P. + P. +

GURNEM.

Des
 The

pp *poco cresc.*

P. + P. + P. +

Sün - der's Reu-e-thrä-nen sind es, die heut' mit heil'gem Thau be-
 tears of sor-row wept by sin - ners to - day have sprin-kled field and

poco f *dim.*

träu - fet Flur und Au: der — liess sie so ge-dei - hen. Nun freu't sich al-le Kre-a-
 plain with ho - ly dew, which — there-by con-se-crates them. To-day all liv-ing things re-

*p**P.*

tur — auf des Er - lö-ser's hol - der Spur, will ihr Ge - bet
 joice — to see the signs of God's dear — grace, and with their thoughts.

*poco cresc. -**poco f**P.**P.**P.*

— ihm wei - hen.
 — they praise Him.

Ihn selbst — am
 The cross — is

*dim.**pp**espressivo**P.**(pesante)*

Kreu - - ze kann sie nicht er - schau - en:
 loft - - y, so they can not view it.

da blickt sie zum er - lös' - ten
 But still their gaze can reach to

*nicht eilen**p*

GURNEM.

Men - schen auf; der fühlt sich frei von Sün - den-last und Grau - - en, durch
man re-deemed, who feels him-self set free from sin and sor - - row, by

poco cresc. *dim.* *p dolce* *p*

P. +

Got - - - tes Lie-bes-op-fer rein - und heil: das merkt nun
Love's great pow-er made both pure - and whole. The grass knows

p *dolce*

Halm und Blu - me auf den Au-en, dass heut' des Men - schen Fuss sie nicht zer-
well, and flow - - er of the mead-ow, to-day the foot of man can do no

p *+* *p* *+* *p* *+*

tritt, doch wohl wie Gott mit himm - li - scher Ge-duld sich sein er - barmt' und
harm; for just as God re - veals to man His gen - tle, lov-ing care, — and

cresc.

für ihn litt,— der Mensch auch heut' in from - mer Huld sie
for him died, so man this day re-flects His love and

schenkt mit sanf - tem Schritt. Das dankt dann
walks with gen - tle stride. All crea - tures

poco cresc. *poco f* *p*

P. + P. + P.

al-le Kre-a-tur, was all'da blüht und bald er-stirbt, da die ent-
now show grat-i-tude, —which bloom a spell and then pass hence,— that smiling

P. + P. + P.

sün - dig-te Na-tur heut' ih-ren Un - - - schulds - - tag er - -
Na - ture is re-newed in this sweet day of in - - - no - -

Viol.

poco cresc. *poco f* *p*

P. + P. + P.

GURNEM.

(Kundry hat langsam wieder das Haupt erhoben, und blickt
 (Kundry has slowly raised her head, and gazes up with tear-

wirbt.
cence.

dim.

feuchten Auges, ernst und ruhig bittend, zu Parsifal auf.)
 ful eyes, filled with calm and earnest entreaty to Parsifal.)

Immer etwas langsamer.

p *più p*

PARSIFAL.

rallent.

Ich sah' sie wel-ken, die einst mir lach-ten: ob heut' sie nach Er-lö-sung
 One time they jeered me, and now they with-er. Do they, too, seek re-demp-tion

rallent.

pp

schmachten?
hith-er?

Auch dei-ne Thrä-ne ward zum Se-gens-thau-e:
 With bless-ed dew— your gen-tle eyes are fill-ing.

Sehr langsam.

molto ritard.

Im Hauptzeitmass, ohne Dehnung
dolcissimo

più p *pp* *ppp*

PARSIFAL.

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du wei - nest, sieh', — es lacht die Au - e!

You're cry - ing. Look, — the fields - are smil - ing!

pp

P. +

(Er küsst sie sanft auf die Stirne.)
(He kisses her gently on the forehead.)

Langsam.

cresc. - poco f - dim. - più p

P. +

pp

(Glockengeläute aus
(A distant pealing of

GURNEM.

(♩ = ♩)

Mit - tag: die Stund' ist

Mid-day: the time has

pp *p*

weiter Ferne.)
bells is heard.)

(Gurnemanz hat seinen Gralsrittermantel herbeigeholt;
(Gurnemanz has fetched from within his Grail-knight's

da. Gestatte Herr, dass dein Knecht dich ge - lei - tel

come. Give leave, My Lord, for your ser - vant to lead you.

p *p* *poco cresc.* *poco f*

er und Kundry bekleiden Parsifal damit.—Parsifal ergreift feierlich den Speer und folgt mit Kundry dem langsam geleiteten
mantle, with which he and Kundry invest Parsifal.—Parsifal solemnly takes up the Spear, and with Kundry follows Gu

stacc. *più f*

den Gurnemanz. Die Gegend verwandelt sich sehr allmählich, ähnlicher Weise wie im ersten Aufzuge, nur von rechts nach links.
nemanz, slowly leading. The scene changes very gradually, as in the first Act, but from R. to L. After remaining for a time

Immer feierlich das Zeitmass zurückhaltend.

sempre più f *ff* *sf* *dim.*

Nachdem die Drei eine Zeitlang sichtbar geblieben, verschwinden sie gänzlich als der Wald sich immer mehr verliert und dagegen
visible, the three entirely disappear, while the forest is gradually vanishing, and in its place the rocks draw near.)

p cresc. *ff* *dim.*

gen Felsengewölbe näher rücken.)

p *espressivo* *poco cresc.* *dim.*

p *cresc.* *sf* *dim.*

poco f

p

(In gewölbten Gängen stets anwachsend vernehm-
(Through the arched passages, the sound of bells

dim. *p* *molto cresc.* *f* *più f* *pesante*

bare Geläute.)
swells ever louder.)

sempre più f *ff* *sempre f* 3

P. *cresc. il basso*

molto marcato e tenuto

P. *sempre più f.*

ff *P.* *dim.* *poco f e sempre dim.*

p *molto cresc.* *ff*

(Hier öffnen sich die Felsenwände und die grosse Grals-Halle, wie im ersten Aufzuge, nur ohne Speisetafeln, stellt sich wieder dar. — Düst're Beleuchtung. — Von der einen Seite ziehen die, Titurel's Leiche im Sarge tragenden Ritter herein; von der andern Seite die Amfortas im Siechbette geleitenden; vor diesem der verhüllte Schrein mit dem Grale.)

(The rock walls open, disclosing the lofty Grail's Hall, as in the first Act, but without the feast-tables.—Faint illumination.—From one side appear Knights bearing Titurel's coffin, from the other side those escorting Amfortas in the litter, preceded by the covered shrine of the Grail.)

RITTER.
 GRAIL KNIGHTS.

Tenor.
 Tenors.

Bass.
 Bases.

(Erster Zug mit Amfortas)
 (First procession with Amfortas)

Ge-lei-ten wir im bergenden Schreinden Grail zum hei-li-ge-
 We slow-ly bear in shel-ter-ing shrine the Grail to ho-li-est

Am-te, wen ber-get ihr im düst'-ren Schrein und führt ihr trauernd da-her?
 ser-vice. What lies with-in your gloom-y shrine? What's brought with sor-row-ing steps?

Am-te, wen ber-get ihr im düst'-ren Schrein und führt ihr trauernd da-her?
 ser-vice. What lies with-in your gloom-y shrine? What's brought with sor-row-ing steps?

dim. - - -
 p
 p
 più p
 p
 p
 cresc. - - -
 P.

(während die beiden Züge an einander vorbeisichreiten).
(while the two processions pass each other).

Tenor. Tenors.

(Zweiter Zug mit
Titurel's Leiche.)
(Second procession
with Titurel's body.)

Bass. Bases.

Es birgt den Hel-den der Trauer - schrein, er birgt die
The he - ro lies in the fu-n'ral shrine. It hides the

f *p* *cresc.* *fp* *poco*

hei - li-ge Kraft, der Gott einst selbst zur Pflege sich gab: Ti - turel
heav - en-ly pow'r which God Him - self once gave to His charge. Ti - tu-rel

hei - li-ge Kraft, der Gott einst selbst zur Pflege sich gab: Ti - turel
heav - en-ly pow'r which God Him - self once gave to His charge. Ti - tu-rel

cresc. *p* *p*

Wer hat ihn gefällt, der, in Got - tes Hut, -
What hap-pened to him, who with lov - ing care -

Wer hat ihn gefällt, der, in Got - tes Hut, -
What hap-pened to him, who with lov - ing care -

füh - ren wir her.
lies in this bier.

füh - ren wir her.
lies in this bier.

più p *pp* *p*

I. Zug. Gott selbsteinstbeschirmte?
I. Procession. God Him-self pro-tect-ed?

Gott selbsteinstbeschirmte?
 God Him-self pro-tect-ed?

II. Zug. Ihn fällt - te des Alter's siegen-de Last da den
II. Procession. He bowed to be - lief of con-quer-ing age when the

Ihn fällt - te des Alter's siegen-de Last da den
 He bowed to be - lief of con-quer-ing age when the

poco cresc. - cresc. - fp poco f

II. Zug. Gral er nicht mehr er - schau - te.
II. Procession. sight of the _Grail was de-nied him.

Wer wehrt ihm _ des Gra - les Huld _ zu er -
 Who was it _ with-held the grace _ of the

Gral er nicht mehr er - schau - te.
 sight of the _Grail was de-nied him.

dim. p cresc. f dim.

I. schau - en ?
II. Grail?

II. Zug. (Tenor und Bass) **II. Procession (Ten. & Bass.)**

Den dort ihr ge - lei - tet, der sün - - di-ge Hü - - ter.
 The one you are bear - ing, both guard - ian and sin - - ner.

p cresc. - f dim. p cresc.

I. Zug.

I. Procession.



Wir ge-lei-ten ihn heut, weil heut noch ein-mal, zum letz-ten Ma-le,

II. Zug. We must bear him to-day, just one time long-er. This last time on-ly

II. Procession.



(Amfortas ist jetzt
(Amfortas is now



TENOR.

will des Amtes er wal-ten.
let him car-ry the of-fice.

Ach, zum letz-ten Mal!—
Ah, the fi-nal time!—

Weh! Zum letz-ten
Woe the fi-nal

BASS.

will des Amtes er wal-ten.
let him car-ry the of-fice.

We-he!
Sor-row!

Du Hü-ter des
Guard-ian of the

RITTER.
KNIGHTS.

TENOR.

Ach, zum letz-ten Mal!
Ah, this fi-nal time.

BASS.

We-he! Du Hü-ter des Grals!—
Sor-row, guard-ian of the Grail.—

Sei deines Amtes ge-
Now let the rite be per-

auf das Ruhebett hinter dem Graltische niedergelassen, der Sarg davor nieder-
gesetzt worden; die Ritter wenden sich mit dem Folgenden an Amfortas.)
placed on the couch behind the Grail's altar, the coffin is set down in front.
During the following, the Knights turn to Amfortas.)



Mal seides Amtes gemahnt! Zum letz - ten Mal!
time, let the rite be per-formed. This fi - nal time

Grail's, zum letz-ten Mal sei des Am-tes gemahnt! Zum letz-ten Mal!
Grail, the fi - nal time, let the rite be per-formed. This fi - nal time —

Sei des Amtes gemahnt zum letz - ten Mal!
Let the rite be per-formed this fi - nal time

mahnt, zum letz-ten Mal sei des Am-tes gemahnt! Zum letz-ten Mal!
formed this fi - nal time, let the rite be per-formed. This fi - nal time!.

ff *dim.* *p* *più p*

P. + P. +

AMFORTAS (sich matt ein wenig aufrichtend.)
(wearily raising himself a little.)

Ja - We - he! We - he! Weh' ü - ber
Yes, sor - row! Sor - row! Sor-row through

espress. *pp* *p* *(l)*

mich! So ruf'ich willig mit euch. Wil-liger nähm'ich von euch den Tod, - der Sün - de mil - de-ste
me. Yes, all your sor-rows are mine. Glad-ly would I take my death from you, for sin like mine, that is

Mässig. *più p* *p*

AMFORTAS.

(Der Sarg wird geöffnet... Beim Anblick der Leiche Titurel's bricht Alles in einen jähen Weh - ruf aus.)
 (The coffin is opened. Ah, at sight of Titurel's body, break into a sudden cry of woe.)

Süh - ne.
 lit - tle.
 Immer breiter.

marcato
cresc. *ff*

P + P + P

(von seinem Lager sich hoch aufrichtend, zur Leiche gewendet.)
 (raising himself high on his couch, and turning to Titurel's body.)

AMFORTAS.

Mein
 My

dim. *più p* *p*

P +

Va - ter! Hoch - ge - seg - - ne - ter der Hel - den! Du
 fa - ther! High - est blest — among all — he - roes! The

poco f *dim.* *p* *cresc.* *f* *p*

Rein - ster, dem einst die En - gel sich neig - ten: der ein - zig ich
 pur - est, o - beyed once e - ven by an - gels! For whom would

poco f *p* *poco f* *p* *più p*

AMFORTAS.

ster-ben wollt? dir gab ich den Tod! Oh! Der du
give my life! To you I brought death! Oh, you who

jetzt in gött- - li - chem Glanz den Er - lö-ser selbst er - schau'st__,
now in heav - en - ly rap - ture do gaze up - on our Lord,

er - fle - he von ihm, - das sein hei - ligen Blut - wenn noch einmal heut sein Se - gen die
implore Him for me, - that His ho - li - est blood - (if but once more now His bless - ing may

Brü - - der soll er - qui - cken, wie ihnen neu - es Le - ben - mir end - lich
quick - - en all the broth - ers, re - new - ing life with - in them) may fi - n'ly

p *cresc.* *f* *dim.* *p*

pp *pp*

sf *poco f* *sf* *dim.* *p* *espress.* *pp*

p poco cresc. *sf* *dim.*

spen-de den Tod! Tod! Ster-ben... einz'-ge Gna-de!
bring-me to death! Death— on - ly, on - ly mer-cy!

Sehr langsam. rallent.
p *più p* *pp < p dolce*

DieschrecklicheWunde, das Gift, er-ster-be, das es zernagt, erstarre das Herz! Mein Vater!
These ter - ri - ble tor - tures, their sting, this poi-son! Oh let it end! Crush life from my heart! O Fa-ther,

poco cresc. *rallent.* *sf dim > p*
P

Dich_ ruf' ich_ ru - fe du ihm es
I_ call you! I call you! Plead for

ritard. *p* *poco cresc.*
P

zu: — „Er - lö - - ser, gieb mei-nem Soh - ne Ruh!“
me: — “Re - deem - - er, grant to my son re - lief!”
Etwas beschleunigend.

poco f *dim.* *più p* *pp*
marcato

(Die Ritter drängen sich näher an Amfortas heran.)
(The Knights press nearer to Amfortas.)

I. Zug.
I. Procession.

Wal - te des Amtes!
Serve now your of-ice!

RITTER.
KNIGHTS.

Wal - te des Amtes!
Serve now your of-ice!

II. Zug.
II. Procession.

Ent - hül - let den Grail -
Un - cov - er the Grail! -

Dich mah - net dein
Your fa - ther com

Ent hül - let den Grail! -
Un - cov - er the Grail! -

Dich mah - net dein
Your fa - ther com

p *cresc.* *3* *3* *3* *3*

P. *+* *P.* *+*

Du musst! - Du musst! - Du musst! -
You must! - You must! - You must! -

Du musst! - Du musst! - Du musst! -
You must! - You must! - You must! -

Va - ter: du musst! Du musst! -
mands you: you must! You must! -

Va - ter: du musst! Du musst! -
mands you: you must! You must! -

AMFORTAS.

(Amfortas springt in wüthender Verzweiflung auf und stürzt sich unter die zurückweichenden Ritter.)
(Amfortas springs up in maddened despair and rushes into the midst of the recoiling Knights.)

Nein! -
No! -

Lebhaft.

più f *f* *3* *3* *3*

P. *+*

AMFORTAS.

Nicht mehr! Ha! Schon fühl' ich den Tod mich um-
 No more! Ha! Death comes, for I feel him ap-

f *dim.* *p*

nach - ten, und noch einmal sollt' ich in's Le-ben zu-rück? Wahn - sin-ni-ge! Wer will mich
 proach-ing! And yet you still would summon me back to life? In - san-i-ty! Who would en-

cresc. *f* *P.*

(Er reisst sich das Gewand auf.)
 (He tears open his garment.)

zwin-gen zu le - ben? Könnt ihr doch Tod mir nur ge - ben! Hier bin ich, -
 force me to live now, when death is all I am seek-ing? Here am I!

f *p* *P.*

die off'ne Wun - de hier! Das mich ver - gif - tet, hier fließt mein Blut: -
 My o - pen wound is here! Here is the poi - son! Here flows my blood! -

f *p* *f* *P.*

AMFORTAS.

her-aus die Waffen! Taucht eu-re Schwer-ter
Out with your weap-ons! Bur - y your swords here,

fp *cresc.*

P.

tief, tief, bis ans Heft! Auf!
deep, deep— to the hilt! Up!

P.

Ihr Hel - den, tö - dtet den Sün - der mit seiner Qual, —
You he - roes! Slay both at once: sin - ner and his - sin.

fp *cresc.*

P.

(Alles ist scheu vor Amfortas gewichen, welcher, in furchtbarer Ekstase, einsam steht.)
(All have shrunk back in fear before Amfortas, who now in terrible ecstasy, stands alone.)

rallent.
von selbst dann leuch - tet euch wohl der Grail!
Per - haps the Grail will shine then for you! —
molto rallent.

dim. *p*

P.

(Parsifal ist, von Gurnemanz und Kundry begleitet, unvermerkt unter den Rittern erschienen, tritt jetzt hervor, und streckt den Speer aus, mit dessen Spitze er Amfortas' Seite berührt.)

(Parsifal, accompanied by Gurnemanz and Kundry, has appeared unobserved among the Knights, and now advancing, he extends the Spear, and touches with its point Amfortas' side.)

PARSIFAL

Nur ei-ne Waf-fe taugt:— die Wun-de schliesst— der
One weapon on-ly serves:— thus the spear which — gave
Langsam.

sf *p* *cresc.* *poco f* *dim.*

Speer nur, — der sie schlug.
the wound — heals the wound.

(Amfortas' Miene leuchtet in heiliger Entzückung auf; er scheint vor grosser Ergriffenheit zu schwanken; Gurnemanz stützt ihn.)
(Amfortas' face shines with holy rapture; he staggers, as though overcome with awe and emotion; Gurnemanz supports him.)

Etwas bewegter, aber sehr ruhig.

P. molto espress. *P.* *P.*

Sie heil, — ent-sün-digt und ent-
Be whole, — for-giv-en, and ab-

sühnt! — Denn ich ver-wal-te nun dein Amt.
solved! — For — I must now per-form your charge!

poco cresc.

PARSIFAL.

Ge - seg - - - net sei dein Lei - - - - den,
And bless - - - ed be your suf - - - - f'ring,

p *dim.* *poco cresc.*

P. + P. + P. +

das Mit-leid'shöchste Kraft, und reinsten Wissens Macht dem za-gen Tho - ren
which gave the pow'r of love and strength of pu - ri - ty to him the tim - id

p *poco cresc.*

(Parsifal schreitet nach der Mitte, den Speer hoch vor sich erhebend.)

(Parsifal paces towards the centre, the Spear raised high before him.)

gab! — fool!

Breit.

molto cresc. *f*

P. + P. + P. +

Den heil'gen Speer, ich
The sa-cred spear— I

fp *espress.*

P. + P. + P. +

PARSIFAL.

(Alles blickt in höchster Entzückung auf den emporgehaltenen Speer, zu dessen Spitze aufschauend Parsifal in Begeisterung fortfährt.)

(All gaze in highest rapture upon the upheld Spear, to the point of which Parsifal raises his eyes and continues in enthusiasm.)

bring' ihn euch zu - rück! —
bring it back to you! —

P. + P. + P. + P. +

Oh! Wel - chen Wun - der's höch - stes Glück!
Oh! Won - drous joy - be - yond com - pare!

P. + P. + P. +

Der dei - ne Wun - de darf - te schliessen, ihm seh' ich heil'ges Blut ent -
The spear that touched the wound and healed it is flow - ing now with blood most

P. + P. +

fließen in Sehn - sucht nach dem ver - wandten Quel - - - le, der
ho - ly which seeks to re - join its kin - dred foun - - - tain that

P. + P. + P. +

PARSIFAL.

dort fließt in des Gra - - les Wel - - le. Nicht soll der mehr ver-
wells with - - in the ho - - ly ves - - sel. Nev - er more let the

geschlossen sein: — Ent - hül - - let den Gral, —
cup be hid! Un - cov - - er the Grail!

(Parsifal besteigt die Stufen des Wehrtisches,
(Parsifal ascends the altar-steps, takes

öff - - - net den Schrein! —
O - - - pen the shrine! —

ritard. Sehr langsam und feierlich.

poco f *pp*

entnimmt dem von den Knaben geöffneten Schreine den „Gral“ und versenkt sich, unter stummem Gebete, knieend in seinen Anblick.)

the Grail from the shrine already opened by the Esquires, and sinks to his knees in silent prayer before it.)

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a more rhythmic accompaniment with triplets and slurs. There are dynamic markings 'P.' and '+' throughout the system.

($\text{♪} \text{♪} \text{♪} = \text{♪} \text{♪} \text{♪}$)

Second system of the musical score. It continues the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a more rhythmic accompaniment. There is a dynamic marking 'poco cresc.' and 'p' in the system.

Third system of the musical score. It continues the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a more rhythmic accompaniment. There are dynamic markings 'P.' and '+' throughout the system.

(Allmähliche sanfte Erleuchtung des „Grales“)
(The "Grail" softly shines.)

Fourth system of the musical score. It continues the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a more rhythmic accompaniment. There are dynamic markings 'p' and 'P.' throughout the system.

(Zunehmende Dämmerung in der Tiefe, bei
wachsendem Lichtschein aus der Höhe.)
(Increasing gloom below and growing
light from above.)

Fifth system of the musical score. It continues the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a more rhythmic accompaniment. There are dynamic markings 'p' and 'P.' throughout the system.

[illegible]

Extreme-height.

Hei - - - les Wun - - - der!
 heal - - - ing's won - - - der!

Mid-height.

Hei - - - les Wun - - - der!
 heal - - - ing's won - - - der!

Wun - - - der!
 won - - - der!

Wun - - - der!
 won - - - der!

KNAPPEN Alt.
ESQUIRES Alto.

Er - Sal -

Wun - - - der!
 won - - - der!

Ist Chor. Ist Chorus.

Wun - - - der!
 won - - - der!

dem Er -
 to the

Wun - - - der!
 won - - - der!

RITTER.
KNIGHTS.

Er - lö - sung dem Er - lö - - - ser!
 Sal - va - tion to the Sav - - - iour!

Ist Chor. Ind Chorus.

Er - lö - - - sung dem Er -
 Sal - va - - - tion to the

Er - lö - - - sung dem Er -
 Sal - va - - - tion to the

sempre p

P. + P. P. P.

Volle Höhe.
Extreme-height.

Mittlere Höhe.
Mid-height.

I^r Chor. Ist Chorus.

II^r Chor. IInd Chorus.

KNAPPEN.
ESQUIRES.

RITTER.
KNIGHTS.

Er - lö - sung dem Er - lö - - ser!
Sal - va - tion to the Sav - - iour!

Er - lö - - sung dem Er -
Sal - va - - tion to the

Er - lö - - sung
Sal - va - - - tion

lö - sung dem Er - lö - - ser!
va - tion to the Sav - - iour!

- - sung
- - tion

dem Er - lö - - - ser,
to the Sav - - - iour

lö - - - ser!
Sav iour!

dem Er - lö - - - ser,
to the Sav - - - iour

lö - - - ser!
Sav - - - iour!

dem Er -
to the

dem Er -
to the

lö - - - ser!
Sav - - - iour!

dem Er -
to the

P.

P.

P.

P.

Er - - lö - sung dem Er - lö - - -
 Sal - - va - tion to the Sav - - -

dem Er - lö - - - - ser!
 to the Sav - - - - - iour!

lö - - - - ser, dem Er - lö - - ser!
 Sav - - - - iour to the Sav - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

1 Tenor.
 dem Er - lö - - ser!
 to the Sav - - iour!

2 Tenor.
 dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

dem Er - lö - - - - ser!
 to the Sav - - - - iour!

espress.

p

sempre p

P.

(Lichtstrahl: hellstes Erglügen des Grales. Aus der Kuppel schwebt eine weisse Taube herab und verweilt über Parsifal's Haupte.)
(The ray of light falls from above, and the Grail glows brightest. From the dome descends a white dove and hovers over Parsifal's head.)

II^r Chor. (Bass.)
IInd Chorus. (Bass.)

ser!
iour!

P. + P. P.

ser!
iour!

(Kundry sinkt, mit dem Blicke zu ihm auf, langsam vor)
(Kundry, with her gaze uplifted to Parsifal, sinks

cresc.

P. 3 +

Parsifal entseelt zu Boden. Amfortas und Gurnemanz huldigen kniend Parsifal, welcher den Gral segnend über die anbetende Ritterschaft schwingt.)

slowly lifeless to the ground. — Amfortas and Gurnemanz kneel in homage before Parsifal, who waves the Grail in blessing over the worshipping Knighthood.)

f *dim.* *p* *più p*

P. P. P.

(Der Bühnenvorhang wird langsam geschlossen.)
(The Curtain slowly closes.)

sempre p

P. +

This musical score page contains six systems of music for piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

The first system (measures 277-280) features a melodic line in the treble and a supporting bass line. A piano (*P*) marking is present at the start of the bass line in measure 277.

The second system (measures 281-284) continues the melodic development. A piano (*P*) marking is at the start of the bass line in measure 281, and a crescendo (*cresc.*) marking is placed above the treble staff in measure 284.

The third system (measures 285-288) shows a continuation of the melodic line. A piano (*P*) marking is at the start of the bass line in measure 285.

The fourth system (measures 289-292) features a melodic line with a crescendo (*cresc.*) marking above the treble staff in measure 289.

The fifth system (measures 293-296) includes a melodic line with a piano (*P*) marking at the start of the bass line in measure 293, and a crescendo (*cresc.*) marking above the treble staff in measure 293.

The sixth system (measures 297-300) features a melodic line with a piano (*P*) marking at the start of the bass line in measure 297, and a crescendo (*cresc.*) marking above the treble staff in measure 297.

The seventh system (measures 301-304) includes a melodic line with a piano (*P*) marking at the start of the bass line in measure 301, and a crescendo (*cresc.*) marking above the treble staff in measure 301.

The eighth system (measures 305-308) features a melodic line with a piano (*P*) marking at the start of the bass line in measure 305, and a crescendo (*cresc.*) marking above the treble staff in measure 305.

The ninth system (measures 309-312) includes a melodic line with a piano (*P*) marking at the start of the bass line in measure 309, and a crescendo (*cresc.*) marking above the treble staff in measure 309.

